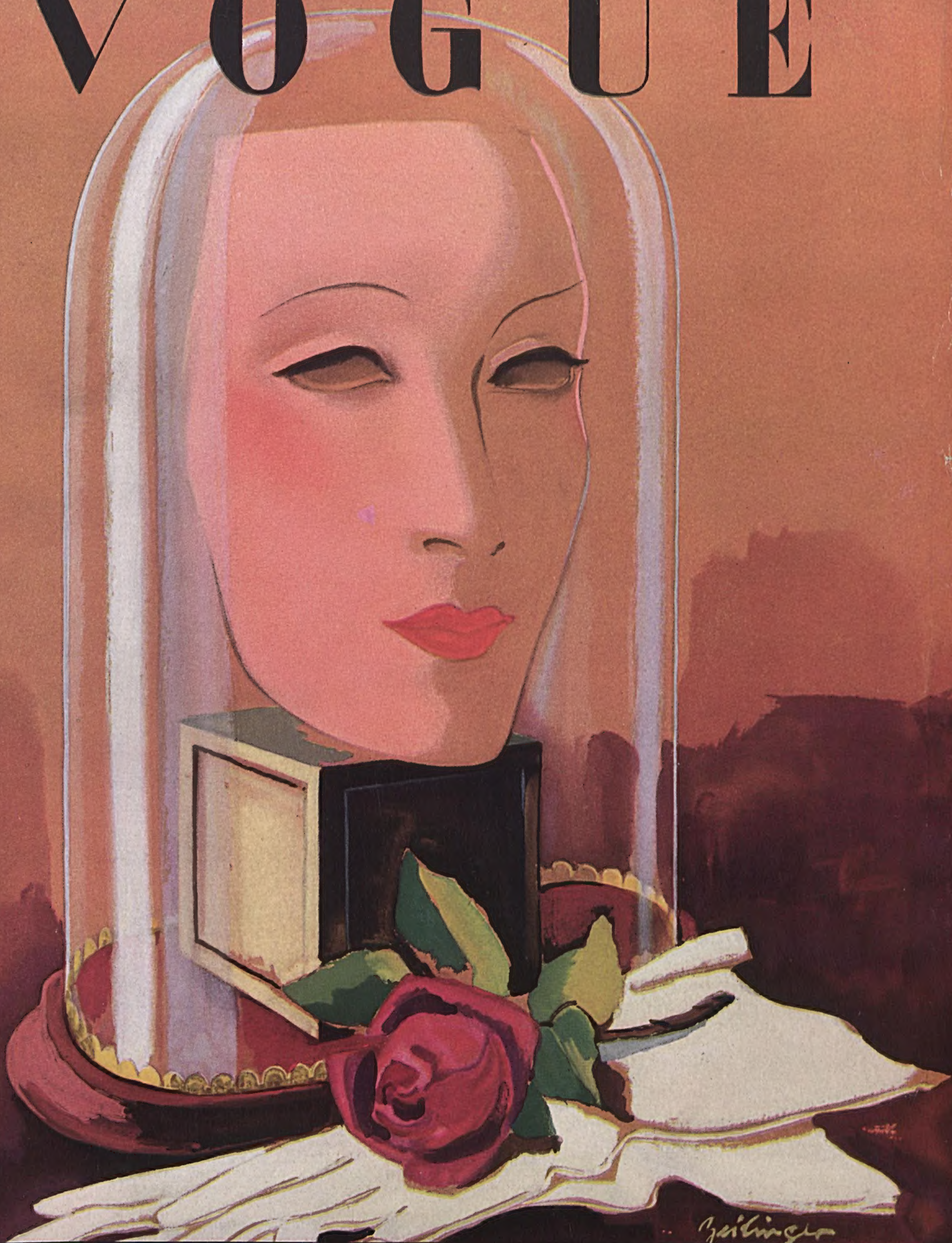


# VOGUE



NOVEMBER 1, 1934 • VANITY NUMBER • PRICE 35 CENTS

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# "CANADIAN CLUB"



## Today's Value in a Bonded Whisky

If you like a fine, bonded whisky—try "Canadian Club," favorite the world over for more than three generations in the best hotels, clubs and restaurants, as well as in the finest homes. Its uniform quality and purity are assured by selection of the choicest grains. Every drop is aged five years or more in charred oak casks under Government supervision. Constant vigilance is maintained to safeguard every process of its manufacture. Only the 75-year-old house of Hiram Walker could produce a whisky so distinctive in flavor, so delightful in aroma. It is today's value, as you will learn when you compare the price of "Canadian Club" with that of any other high-grade bonded whisky on the market. Another splendid product that is sure to please you is Hiram Walker's Distilled London Dry Gin—a perfect running mate for world-famous "Canadian Club" from every standpoint. Make these two Hiram Walker values your next purchase.

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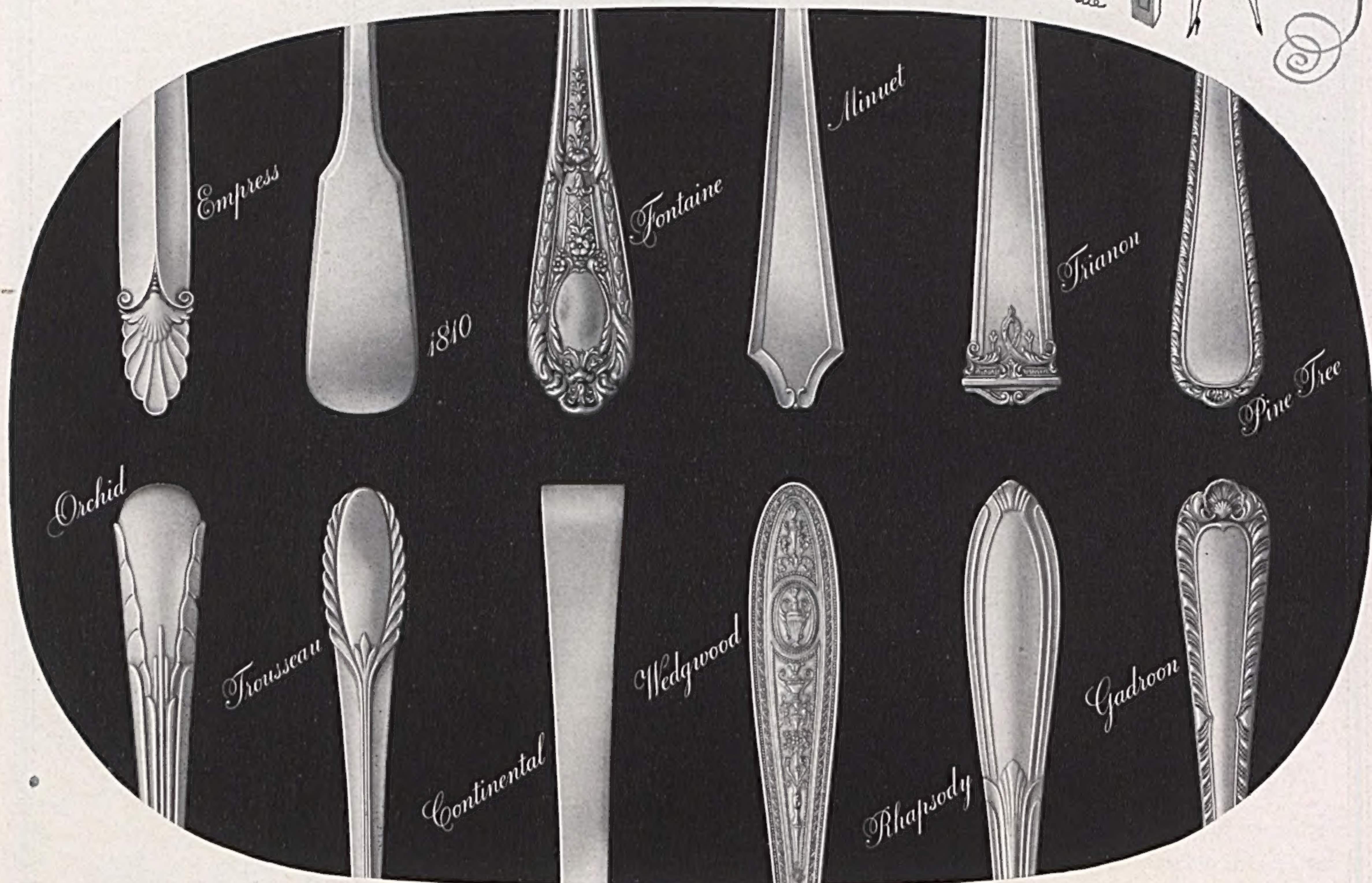
FIFTH AVENUE & 37<sup>TH</sup> STREET  
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# From the SILVER PURCHASE ACT take a Silver Purchase Tip



TO EVERY WOMAN who intends to own Sterling Silver "some day"—and to every woman whose present store of silver needs additions and replacements—International Sterling brings this urgent message . . .

If you are ever going to have the complete and beautiful Sterling table service for which you long—*buy it now before the price of silver goes up!* You know that silver is precious metal—money now. Under the Silver Purchase Act, the price is bound to rise.

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## International Sterling



840



840—A charming little bed jacket of sheer velvet in delectable pastels, with shirred bishop yoke. Coral, turquoise, or white. Sizes small, medium, large. **12.95**

841



841—Mannish type pajamas in radium silk, peach or turquoise, and in the new dark shades, royal, orange, maroon, or black, with contrasting piping. Sizes 14 to 20. **4.95**

842



842—\*Shirtmaker satin pajamas in peach, turquoise, white, gold, dusty rose, or navy. Smart with a monogram (small extra charge). Sizes 14 to 20. **7.95**

843



843—Dainty bed jacket of fine Swiss challis with dresden rosebud pattern on white or tearose ground with blue or rose ribbon ties. Washable. Sizes small, medium or large. **6.95**

844



### FOR COLD WEATHER SLEEPING OR LOUNGING

844—Shadow-printed satin princess nightie in brocade effect. Peach with blue piping, blue with coral, white with red. Sizes 14 to 20. **10.95**

846



846—For cold winter nights, these zephyr wool knit nighties in tearose, white, or light blue. Sizes small, medium, large. **5.95**

847



847—Luxurious hand quilted crêpe de Chine robe with silk lining and lambs' wool interlining. Peach or light blue. Sizes 14 to 20. **19.75**

848

848—Knit bed socks of Australian wool in tearose, blue, or orchid. **1.00**

MAIL ORDERS FILLED

845—Knit wool peignoir in tearose, orchid, or light blue. Can be washed by shaking in soapsuds and dried in a towel. Sizes small, medium, large. **6.95**

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FIFTH AVENUE AT 35TH STREET

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EAST ORANGE

ARDMORE

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"VOL DE NUIT"  
NIGHT FLIGHT  
BY

New Size

Ten Dollars

GUERLAIN







ARTHUR O'NEILL

POSED BY GWILLI ANDRÉ



ON THE PLAZA • NEW YORK  
**BERGDORF  
GOODMAN**  
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☆ Just to give you a glimpse of the romantic heights this year's chic can soar to—a wide-skirted waltz dress of swishing court taffeta. You see it here against the gay Viennese wall of the new Schubert Room at the Hapsburg. Wear it with equal devastation on your next dancing evening.





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• Another success from our own workrooms. For all its cool classic beauty, this lamé-frosted gown has the daring and charming illusion of a décolletage cut right down to the waist in front. From our ready-to-wear department on the Sixth Floor.

BONWIT TELLER  
FIFTH AVENUE AT FIFTY-SIXTH





FURS FROM GUNTHER

HATS BY MADAME PAULINE

(Above) We've put the trimming where you'll like it most . . . a deep soft facing in sheer metal at the throat—an ideal contrast to this pure dye canton crepe dress. In peacock blue, green, brown, black and sherbet red, with jeweled clip and buckle. Sizes 14 to 42. \$29.75. (Canadian Price, \$35.00)

(At right) It's the sort of dress French women save for important luncheons, two-piece with skirt slit on both sides. Made of "Don Serrota," the season's most fashionable cloque. The voluminous white bow is of self material. Black, brown, green and wine. Sizes 12 to 20. \$29.75. (Canadian Price, \$29.75)

**At Best & Co., N. Y. (Women's Department)  
Marshall Field & Co., Chicago (Misses' and Women's  
Department) and the smartest shops everywhere**

*Beneath your furs...a  
slim silk dress by*  
**GOLFLEX** ★



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GOULD



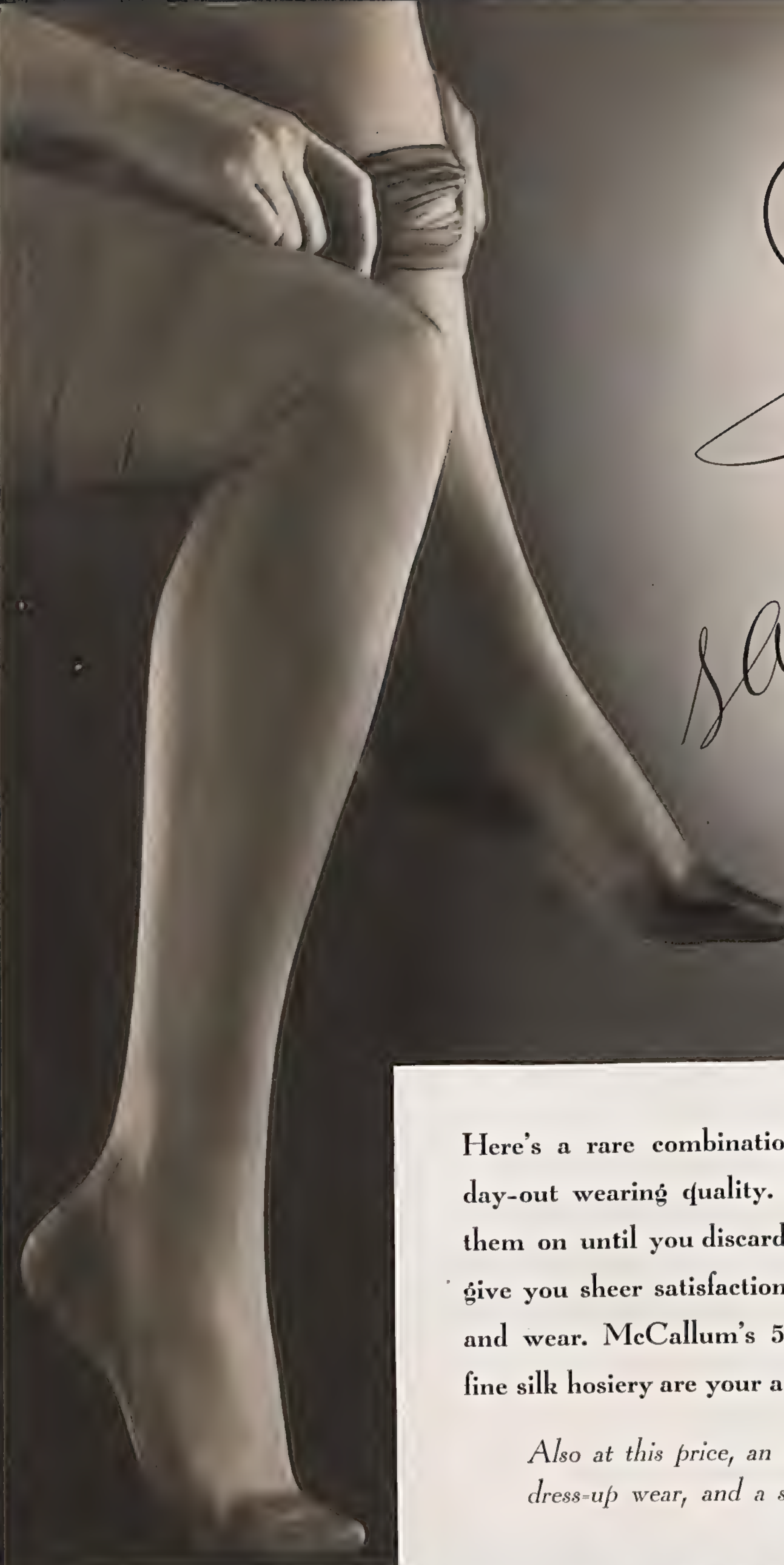


(Left) A smart untrimmed coat in Forstmann's Boxwood green; separate mink scarf. (Right) A rich brown, called Wine Dregs, in a suit with nutria.

**S**mart women have a priceless opportunity this season to dress with flattering individuality. Wear *subtle* colors . . . rich, dark greens . . . deep, winey browns. You will find that truly distinguished costumes depend not upon lavish trimming, but upon beautiful Forstmann Woolens. In costumes, and by the yard . . . at all good stores.

*Forstmann Woolens*





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**for**

\$ 1 15

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Stockings by **McCallum**

85¢ to \$2.95

YOU JUST KNOW SHE WEARS THEM





*Photographed Au Quatrieme by BOUCHARD*

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**JOHN WANAMAKER**

IN BOTH STORES . . . NEW YORK AND PHILADELPHIA



Even a Grand Slam  
Loses its Zest



when you're

two feet from happiness

Played like a master. The strategy works. The rest are yours. Every trick. But where's the *grand feeling* that should accompany a *grand slam*?

Oh, we see. A shoe slipped off under the chair. Feet *protesting*. Nothing serious. But sufficiently unnerving to cloud your fun . . . to keep you *two feet from happiness*.

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BLUE RIBBON SHOEMAKERS  
Twelfth Street and Russell Blvd. • St. Louis, Missouri



Naturalizer Shoes

SIZES 3 to 11 • WIDTHS AAAA TO EEE

MOST STYLES \$6.50

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A PERFUME BY YARDLEY



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BY APPOINTMENT  
TO HER MAJESTY



THE QUEEN OF  
ENGLAND

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## THREE IN CELANESE\*



\*Trade Mark  
Reg. U. S.  
Pat. Off.



Five to eight o'clock poise in a corded, crinkled fabric—a Duplex matelasse created in Celanese for fashion's worldlywise moods. Above you see it in two youthful tunic interpretations. Right, adding velvet girdle and winged shoulder clips. Center, frosting deep color with lame's silver gleam. The slimly tailored frock, left, proves that simple style finds fashion excitement in dramatic texture. **\$25**

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SALUT . . . unforgettable, clinging, suggestive of Madonna Lily, for evening

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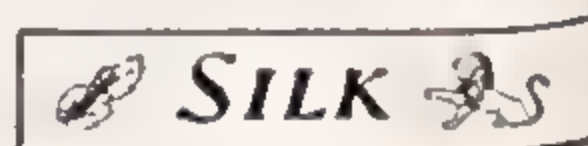
*A dramatic dinner gown of black silk  
faillé—princess in line—with the full  
flounce dipping to form a short train*



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# STEP IN TUNE WITH BEAUTY



THE ROSEMARY . . . Massed stitching, in contrasted color, extends in graceful curves completely around this T-strap model. In brown or black.

*I*n perfect harmony with the fashions of the day, reflecting in their outward grace an inward comfort,

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## Matrix

A VARIETY OF STYLES



## Shoes

AT \$9.00 AND UP

CREATED  BY REED



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has led smart moderns to  
a new sense of shoe value



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SIZES 2 TO 11  
WIDTHS AAAA TO EEE

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VITALITY  
*health shoes*







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BY SCHWARZENBACH HUEER

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CARLIN OF FRANCE, an outstanding textile manufacturer, used Albene, the acetate of France, to create a really beautiful fabric.

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THIS FROCK MAY BE OBTAINED AT LEADING STORES THROUGHOUT THE COUNTRY



"Acele" is the registered trademark used by Du Pont to designate its cellulose acetate yarn.



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The new fall Shuglovs are as carefully styled as fine shoes. Thoroughly of and in the Mode with their emphasis on detail—graceful decorative “stitchery” and tiny contrasting underlays.

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Again Shuglovs—the style leaders since 1926—set the Fashion! If your rainy day footwear says “Shuglovs” on the sole, you may be sure that you have the latest style. Ask to see the new Shuglovs wherever smart shoes are sold.

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*A filmy, daring frock*



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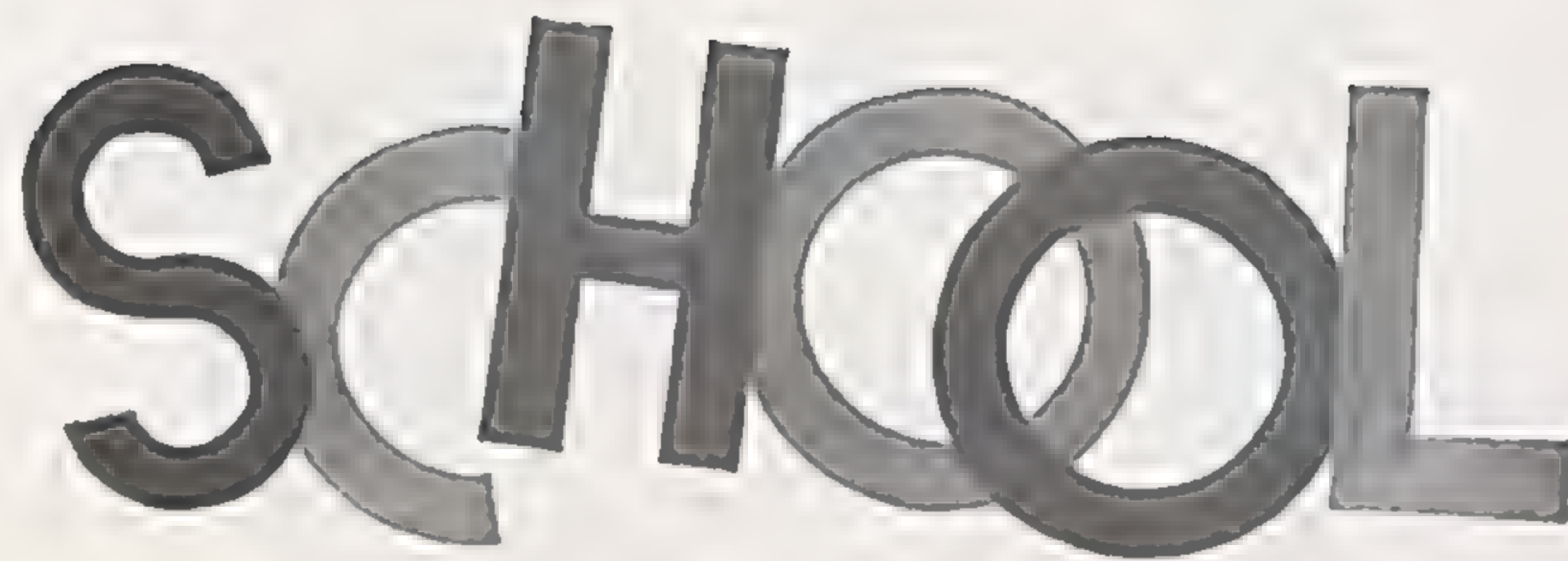
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# NEWS...

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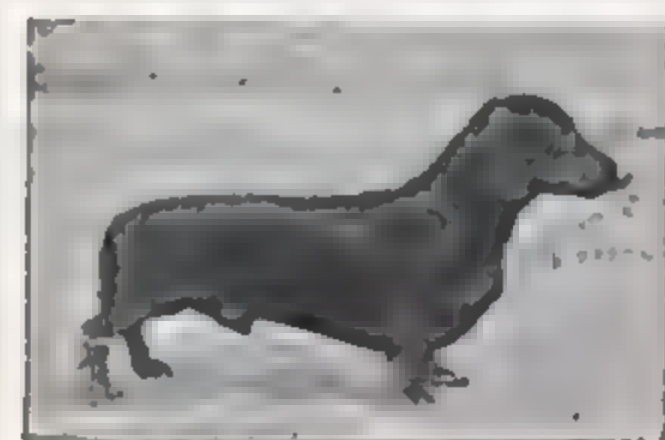
While most people agree that exercise is a potent agent for good health many differ in their conception and interpretation of the word. Particularly is this the case as applied to dogdom, for there is a tendency, especially among those who have not always lived in close contact with dogs, to lump all dogs into one category and leave it at that. It is apt to be forgotten that no two breeds—for that matter no two dogs—are precisely alike in mental and physical qualities, and that "one dog's meat may be another dog's poison." For in certain circumstances too much exercise may be just as harmful as too little.

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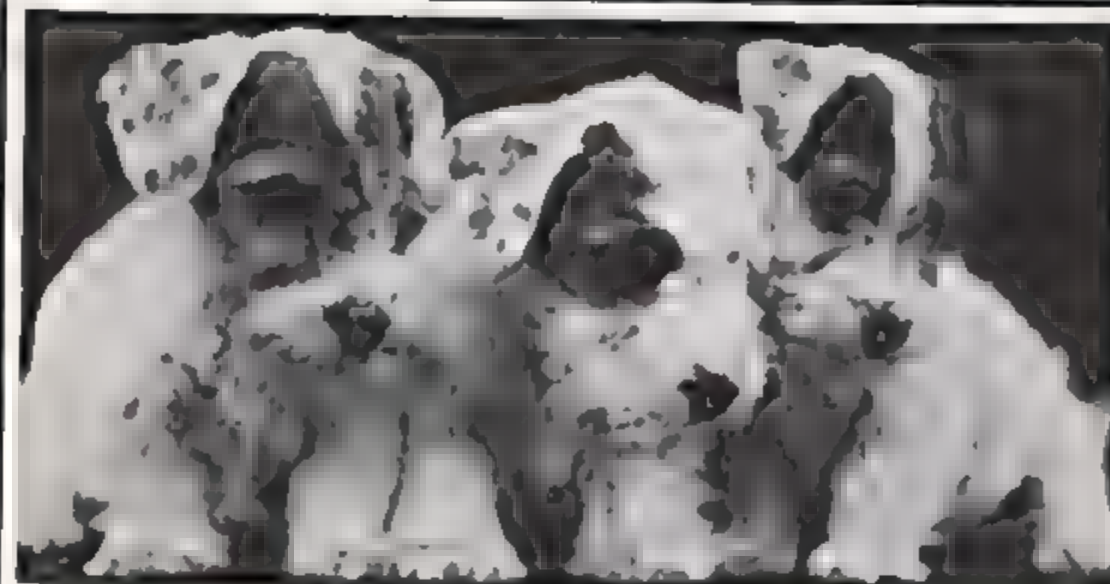
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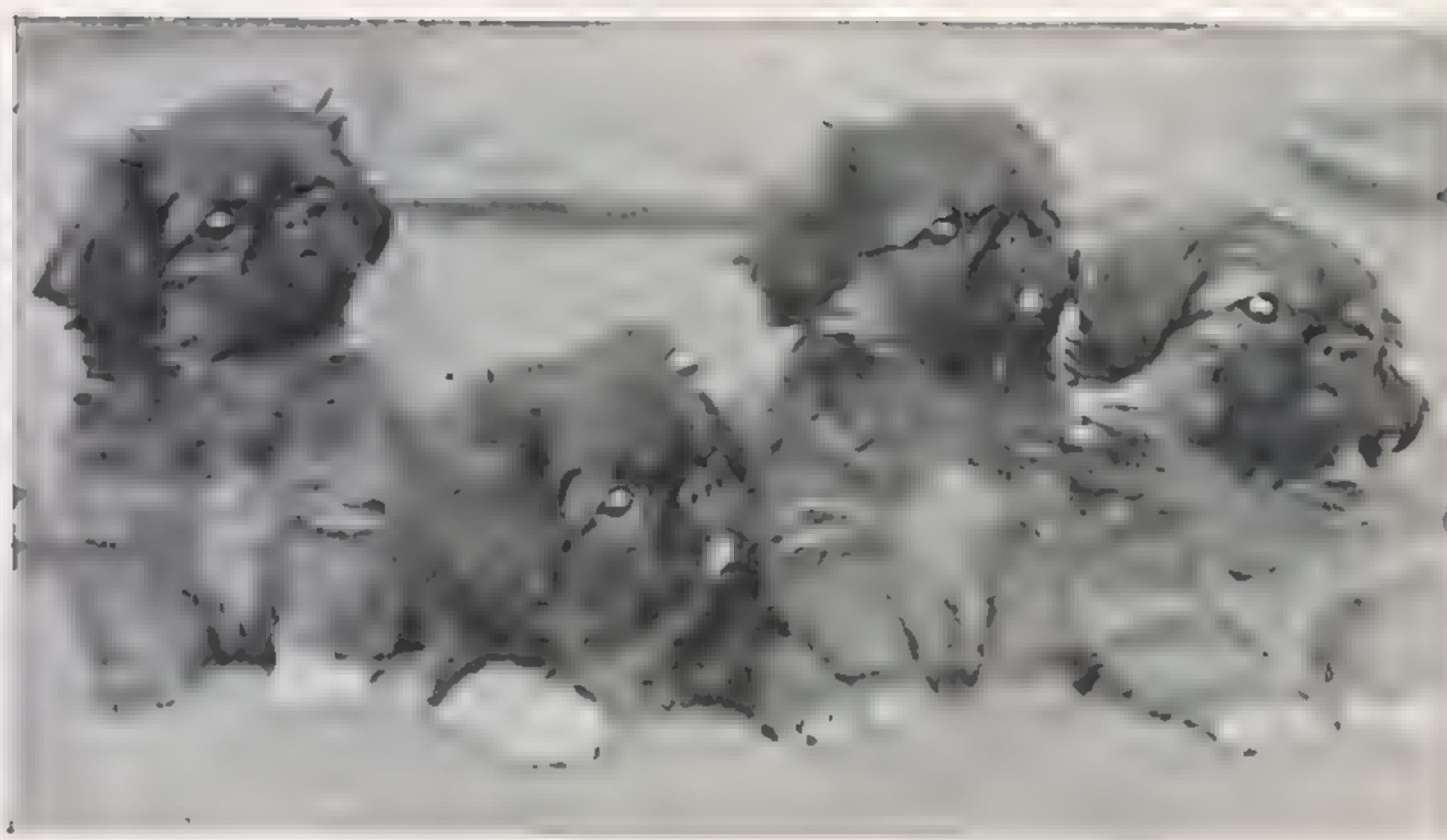


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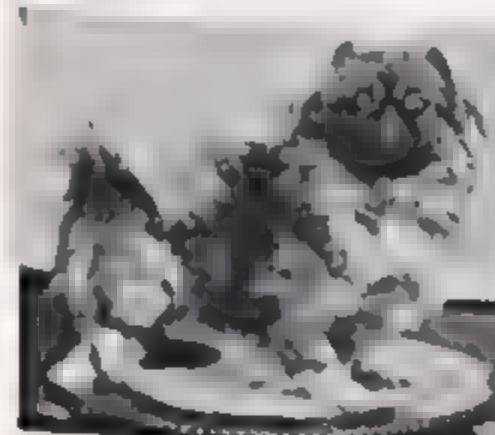
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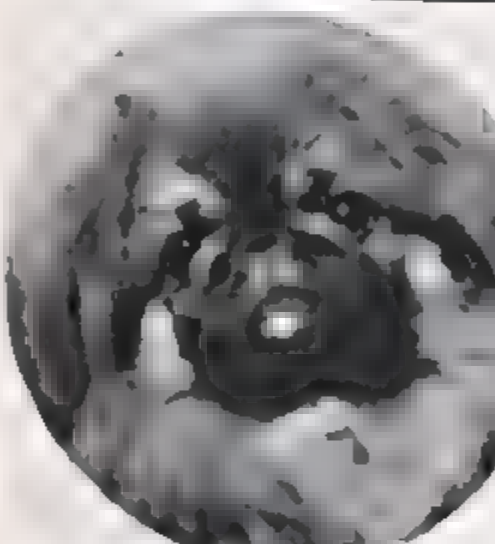



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## Exercise for Your Dog

(CONTINUED FROM PAGE 21)

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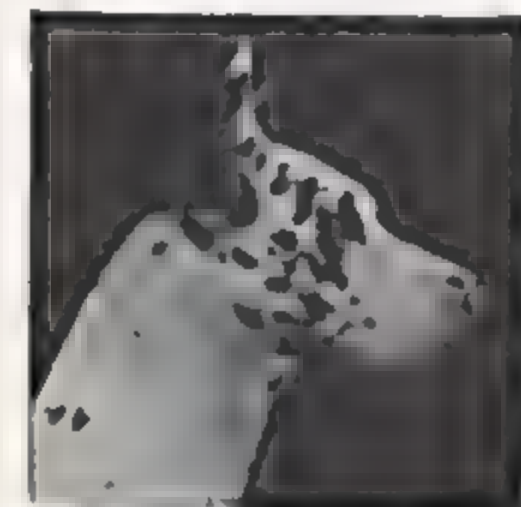
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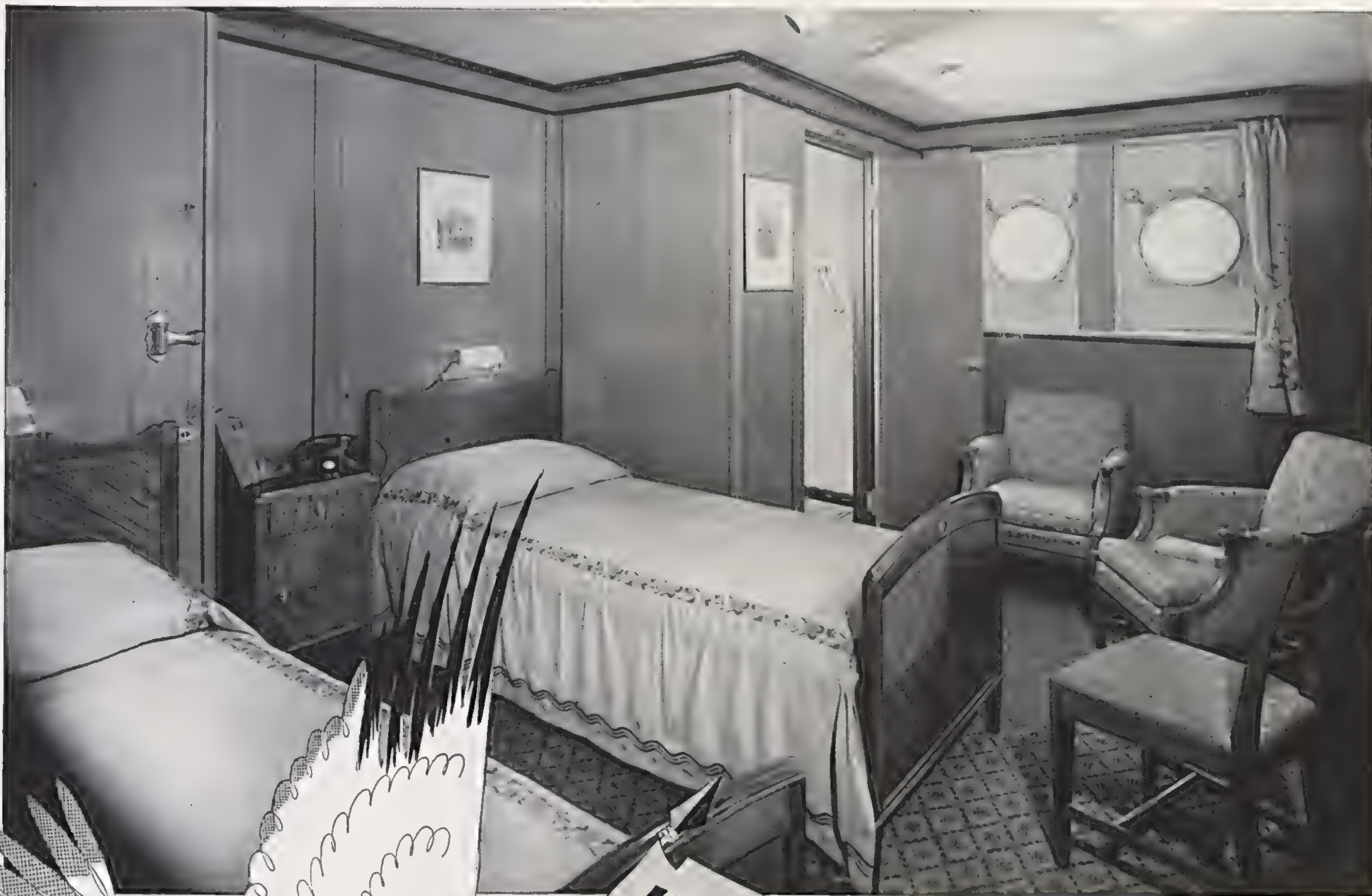
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The fall season is under way at Pinehurst, North Carolina. Activities at the hotels and in the cottage colony will be in full swing by the middle of the month. The greatest attraction to visitors at Pinehurst during November will be the Fifteenth Annual Mid-South Open Golf Tournament to be held on the No. 2 course of the Pinehurst Country Club, for the four days beginning on November 13. Over 75 of the country's leading players will compete for prizes totaling \$2,300 in cash.

Pinehurst visitors who are missing football games up North can take a reasonably short drive to the games at Durham (Duke University) and Chapel Hill (University of North Carolina). Duke will be at home on November 10 and 29. North Carolina will meet Duke on November 17 at Chapel Hill.

## DOGS IN QUAKER TOWN

For you dog lovers who consider a trip to Philadelphia a mere bagatelle, there will be big doings very soon. On November 16 and 17, that Quaker city, one of the ranking dog centres of the country, will hold its biggest dog show since the one during the Sesqui-Centennial of 1926. The officers of the Philadelphia Kennel Club and the members of the bench show committee are composed of the leading fanciers of the vicinity, including Mr. Russell Johnson, president of the American Kennel Club. The Judges will all be outstanding men in dogdom. The prizes will be purses and lavish silver trophies to be awarded in all classes. Just in case you're considering putting your dog in competition, you'll have to hurry because entries close November 2.

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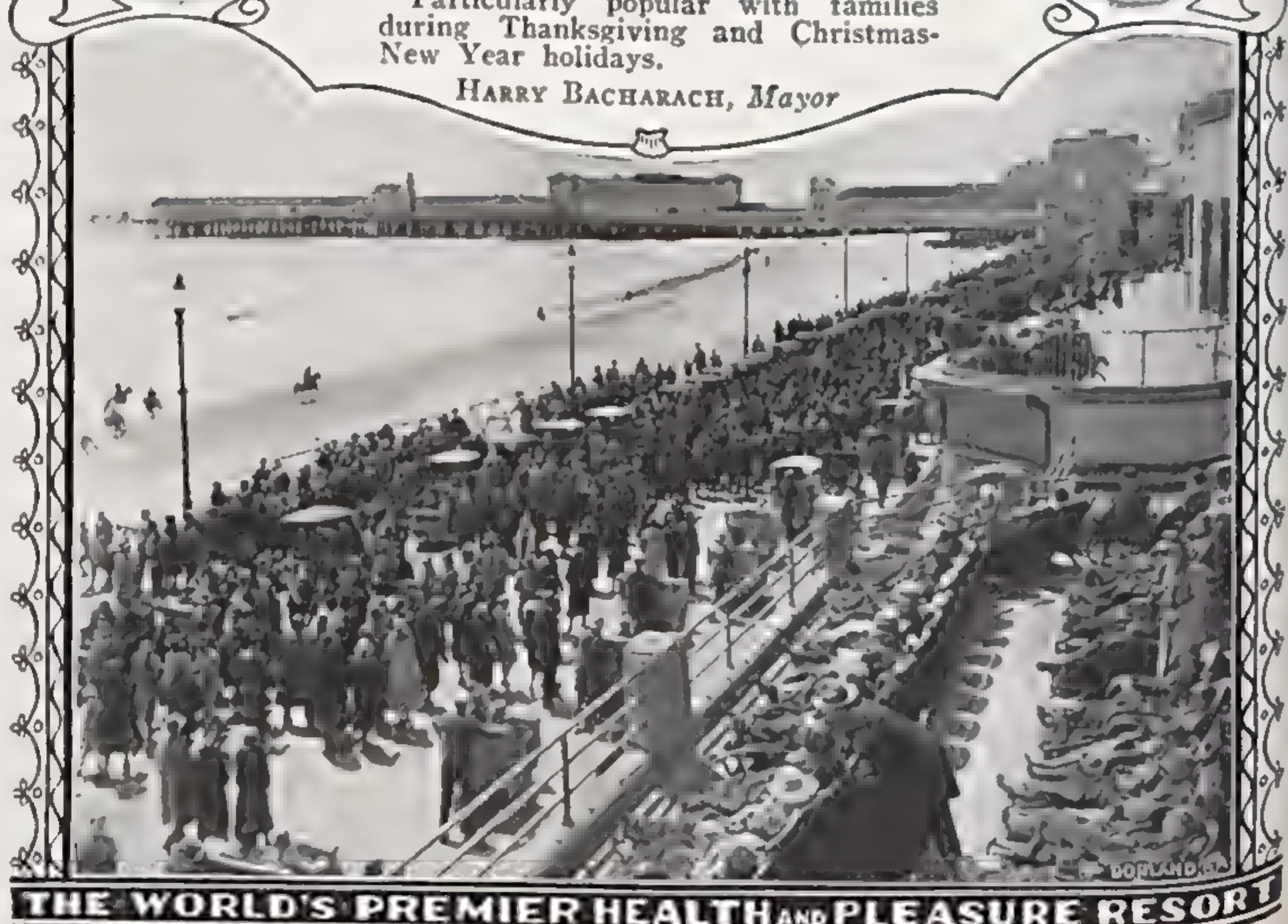
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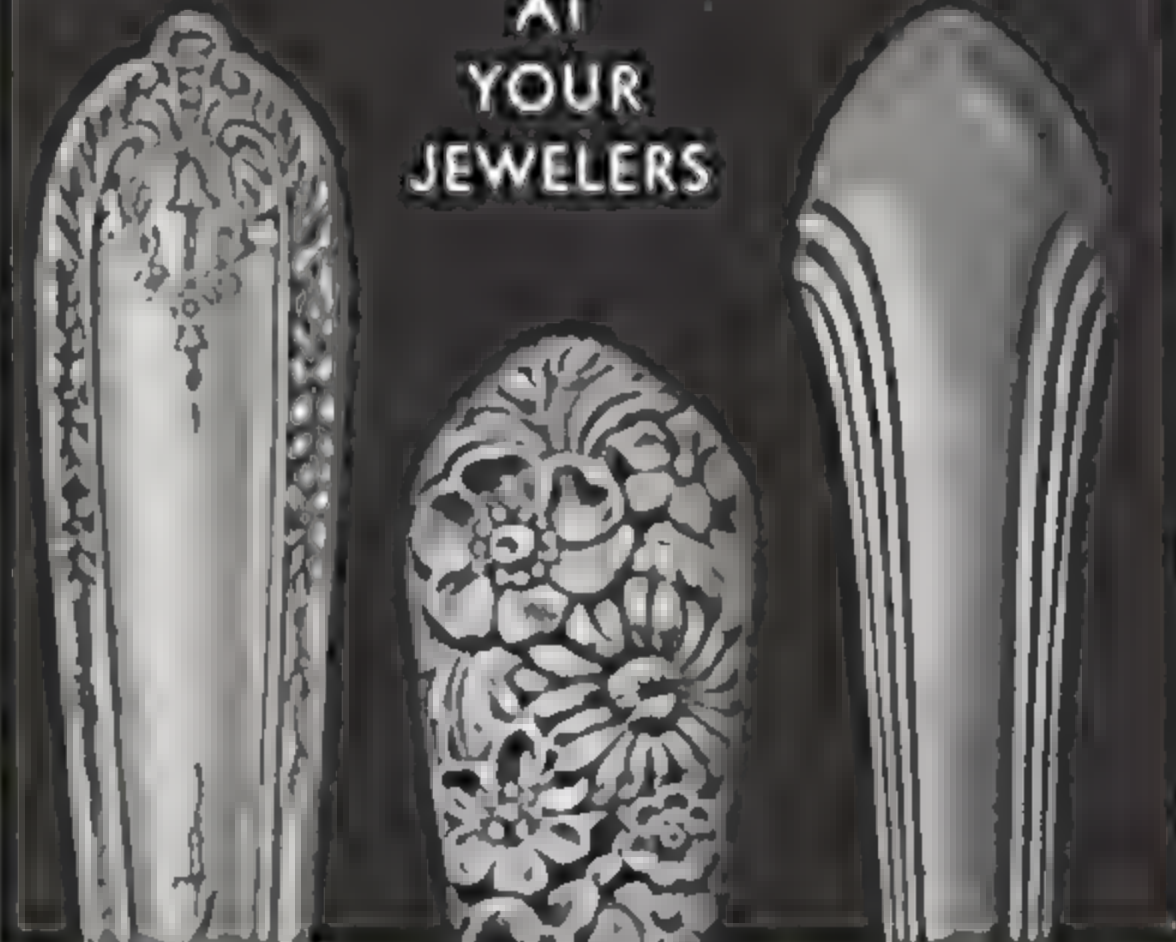
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# Vogue Covers

## Gotham



• New York is well into its winter stride. Its tense, vivid life—about which everybody complains, but which nobody would change for all the world—goes swiftly, relentlessly on. Shop-windows offer a continuous exhibit of the news in fashion and *décor*. The crowds are in good humour. New shows are sold out. Hotels, restaurants, cafés, bars, are literally enjoying life.

Tuxedo Park had a colourful autumn season, with a grand sports program, all culminating in the Autumn Ball last Saturday. The Sunday skeet shoots were popular, and the yacht races good week-end diversions. The bass-fishing season continues open all of this month.

"The Green Ball" was a gay, vivid night, something to remember in a season of which we remember very little that is once over. It was fun to have the Rodeo and its hard-riding cowboys with us again. Next week, Madison Square Garden will be crowded and brilliant—the National Horse-Show begins its fifty-first year, and the gala will be held on Armistice Night.

The Empire Room at the Waldorf is to open on November first. This always answers the question of "where shall we go tea-dancing?" Zito's orchestra is providing those languorous tango numbers again. We are glad to hear that Guy Lombardo and his Royal Canadians are moving down from the Starlight Roof at dinner and supper. Late in the evening, Xavier Cugat provides alternating music, and Margo and Carmen are on the program. At the Plaza, the Persian Room draws a smart crowd

for cocktail dancing in the afternoon, and later for dinner and supper. Who doesn't love to dance to Emil Coleman's music of an evening? The Weylin opening—when the Caprice Room was disclosed—was good fun. Enric Madriguera continues to be a drawing-card there. The Park Lane has cheered up its Tapestry Room immensely by the skilful introduction of new indirect spot-lighting. Max Bergère has gathered around him a larger orchestra, with each member a special and obliging entertainer. They say that "Life Begins at 10:45" in the Round-the-World Bar (supper dancing without a *couvert* charge). But, of course, the bar is also open for luncheon, and for drinks at any time. Paul Whiteman and a good entertainment program are the lure at the Biltmore, where the terraced floor and pleasant lighting make the Supper Room attractive. Up at the Sherry-Netherland, they are making a gala out of the pre-opening of the restaurant and the new bar, October 31. The Association of Day Nurseries comes in for the benefit of the proceeds.

The Casino in the Park has completely transformed its oval-shaped room, has named it (as a compliment to its talented decorators) the Eastman Bar, and installed a monumental and remarkable modern bar therein, faced with blue mirror. The handling of Neon lights, chromium troughs with water pouring over them, and a statue with rotating spot-lights is all pretty unique.

## Football route

• But autumn means, also, the return of the pigskin, the suspense on the five-yard line, the tang of crisp air, the roars from the Bowl, the roll home over the long white ribbon of concrete. Restful Saturday delights

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# the town

like these should be prolonged, and there are many attractive inns and tea-houses where one may stop off for a delicious dinner before making the last lap into town. Here are a few suggestions:

## From New Haven to New York:

The Spinning Wheel, at Redding Ridge, Connecticut.

Route: through Derby, Newtown, and Bethel, to Redding Ridge. Home, later, through Ridgefield and White Plains, avoiding the traffic of the Post Road.

Atmosphere: this is the Salt Box House of pre-Revolutionary days, with oiled beams and lovely old furniture. It served at one time as a stage-coach stop, later as the Turnpike Toll House.

Services: delicious food. Dining-room open from twelve-thirty till eight. Dinners from about one to two dollars. Facilities for a few overnight guests. Telephone for reservations: Redding 67.

Tide Mill Tavern, at Southport, Connecticut.

Route: down the Post Road to Southport.

Atmosphere: seafaring—the Tavern stands with its feet in the water, on an island at the end of Southport Harbour.

Services: grand food, with a special buffet lunch (before games) for about a dollar, and a special buffet dinner (after games—as much as you can eat, too) for about a dollar and a quarter; regular dinners, as well. Telephone for reservations: Fairfield 900.

Rainbow Tea House, at Poundridge, New York.

Route: through Ridgefield towards Bedford.

Atmosphere: a charming century-old house that has always been used as a tavern. Now run as a tea-house for the benefit of the Association for the Aid of Crippled Children. Gift shop in connection. Old doorways and fireplace.

Services: luncheon, tea, and dinner. Good food, home-made hot breads, cakes, and ice-creams. Dinner for about a dollar to two dollars. But go right away, because the place closes early in November. Telephone for reservations to make sure: Bedford Village 616.

## From West Point:

The Thayer-West Point, at West Point, New York.

Atmosphere: the military (it's right on the Academy reservations) plus old New England inn style. Looks like "The Point" buildings.

Services: luncheon, about eighty-five cents to a dollar; dinner until eight o'clock, from about a dollar to a dollar and a

half. Good food. Liquor, no. Set-ups, yes. The hotel is used by both military and civilian visitors.

Briarcliff Lodge Hotel, at Briarcliff Manor, New York.

Route: Bear Mountain Bridge, to Ossining, to Briarcliff Manor.

Atmosphere: an amalgamation of English inn and American country club. Dinner in the dining-room or in the old Dutch grill-room, with open fireplace and armchairs.

Services: carefully cooked food. Dinner, about two dollars.

## From Princeton:

Princeton Inn, at Princeton, New Jersey.

Atmosphere: Colonial-type of inn, charmingly done.

Services: luncheon, before the game; tea or dinner after the game. Dinner for about two dollars: good wine and cocktail list. Guests may leave their cars conveniently parked at the Inn and walk across to the Stadium.

Blue Hills Plantation, at Dunellen, New Jersey.

Route: up towards Plainfield, via Dunellen. On Greenbrook Road, Dunellen.

Atmosphere: jazz in a Colonial setting. An old house with lovely furniture, a fine orchestra, and good food—a bit on the road-house idea.

Services: dinner and dancing, about two dollars. Likker.

Old Mill Inn, at Bernardsville, New Jersey.

Route: up 31, turning off on 32 to Bernardsville, and continuing on a bit towards Morristown.

Atmosphere: modern inn on the old-fashioned plan—Colonial furniture, polished floors, old beams and hinges. Overlooking the famous Old Mill.

Services: very special food. Dinner served from six to eight, for about a dollar and a half. Room for a few overnight guests. Telephone for reservations: Bernardsville 987.

## Pre-theatre snack



• It may be no news to you that Susan Palmer is a pearl among women restaurateurs—and they are rare. She knows how to set before you a dinner that is substantial, hot, and well served, with a choice of dishes that pleases a hungry man who likes his prime ribs of beef just as surely as the finical female who is supposed to crave dainty salads. But (Continued on page 30)

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## VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 29)

have you been to Palmer's London Snack Bar of late? You can duck down there, at 2 West Forty-Ninth Street, at almost any hour. I consider it a find for the theatregoer who wants to eat leisurely and still be on time when the curtain rises. You dine in the bar, and—what happens? A cocktail is shaken up for you in a trice; some savoury fish or meat or chicken casseroles are produced, and presto!—you are served. No feeling of being rushed, because you are not more than five or ten minutes away from any theatre. After the play, this hospitable snack bar welcomes you and your friends, and the entertainer will play and sing your favourite song. The drinks are good, and you may complete your nightcap, if you're hungry, with oysters or clams or lobster, or maybe a rarebit.

### Art notes



• Auction hounds and sale snappers take note. Part two of the library of the late Reverend Dr. Roderick Terry, of Newport, Rhode Island, will be offered for sale at the American Art Association-Anderson Galleries November 7, in the evening, and the afternoon and evening of November 8. The collection contains manuscript and autograph material, incunabula, and rare first editions and Americana.

• Jacques Seligmann, at 3 East Fifty-First Street, is showing an interesting exhibit of French drawings and water-colours of the nineteenth century. It continues until November 14.

• Until November 12, there is a showing of paintings and prints by Rockwell Kent, at Macbeth Gallery. The address is 15 East Fifty-Seventh Street.

• Museum of Modern Art November Exhibits: The Housing Exhibition ends November 5. Models, plans, graphs, charts, and photographic murals depicting housing conditions in the United States, the development of city planning in Europe, and the obstacles which must be overcome in this country before we can achieve results as fine.

The Fifth Anniversary Exhibit of the Museum of Modern Art opens November 14—devoted to an Exhibition designed to suggest what an ideal permanent collection for a modern museum of art in New York should contain: painting, sculpture, photography, and architectural, industrial, and commercial arts.

• Metropolitan Museum of Art: An exhibit of Contemporary American Industrial Art, beginning November 1. New Acquisitions in the third Egyptian room, beginning November 5. The exhibit of German prints of the fifteenth and sixteenth centuries is being continued through November.

## THE GOURMETS' GUIDE

### RESTAURANTS

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## VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 30)

## Recitals



• If you didn't subscribe to the People's Symphony Concerts this season, maybe you didn't know what a rare bargain you could get for around a dollar. Still, you have missed only one recital, so the subscription is yet worth considering. There are two courses—one of artists' recitals, and one of chamber-music, with the programs dated about a month apart, at Washington Irving High School. There is also a course of dance recitals, costing about \$2.50 for a subscription. Ted Shawn and his male ensemble danced last month; the next program, on November 17, features Doris Humphrey and Charles Weidman. A convenient place to get tickets is at the information bureau either at Lord and Taylor's or Wanamaker's; or you may send to the office of People's Symphony Concerts, 32 Union Square.

## Addenda

• On November 14, at the Waldorf-Astoria, will be held the annual benefit of the Walter Scott Free Industrial School for Crippled Children and the Lulu Thorley Lyons Home for Crippled and Delicate Children. It will be an afternoon of card-playing, preceded by a fashion show. Mrs. Gail Borden is chairman.

• If you live in the Middle West or in the Southern States, you might watch out for a visit from the Hedge-row Theatre, and give it a hand when it comes to your town. The company is travelling by motor, taking along costumes, lights, properties, and even a stage-set devised from aluminum tubing. Jaspar Deeter is in command, and from the repertory have been chosen Milne's "The Romantic Age," O'Neill's "Beyond the Horizon," Glaspell's "Inheritors," and Ervine's "Mary, Mary, Quite Contrary."

## Musical treats

• The Hippodrome has some new stage-sets, has been brightened up generally for its new season of cosmopolitan opera, and got off to a good start when it opened with "Carmen." I saw no less than three famous "Carmens" of other days in the audience. It would be difficult to find in all New York a group more enthusiastic, more varied socially, or more unified in spirit, than the assorted spectators who gather night after night to applaud this popular-priced opera. Certainly, the vastness of the ancient house was never put to better use. The conductors and the stage-director are European, and they have scheduled a repertoire of Italian, French, Russian, and German operas. The orchestra has been augmented in numbers, and it plays with great (Continued on page 109)

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# VOGUE

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WOMAN IS THE MASKED MARVEL OF THE AGES. HENCE THE DREAM-LIKE (SOUS-CLOCHE) COVER OF THIS VANITY ISSUE, BY ZEILINGER: AND THIS SHORT HISTORY OF THE MASK FROM DARKEST AFRICA TO ELIZABETH ARDEN, WHOSE ELECTRODE BEAUTY MASK ABOVE GAPES ALOFT. THREE OF THE MASKS, TO BE SURE, ARE MALE, AND USED FOR FRIGHTENING; WHEREAS THE FEMALE MASK, WHETHER OF POWDER OR PAPIER-MÂCHÉ, WAS MADE FOR MYSTERY—AND LURE.

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EDNA WOOLMAN CHASE -EDITOR-IN-CHIEF OF THE THREE VOGUES



*Bellodgia*



*Parfums*

CARON



# Vogue's

## EYE VIEW OF THE MODE



ARE we wrong, or has the Grundy-esque grumble about false beauty subsided a bit? Or is it because we happen to move in depraved circles where false eyelashes, false finger-nails, false bangs, and false figures are accepted without a quiver? Women have no compunction in this beauty game. Anything they lack they attach by artifice. The only difference between the present and the past is that modern woman is so flagrant about it. "Look!" she cries, "my bangs come off!"

Below, save the mark, is the horrid example of what happens to Oriental women who covet Occidental eyes—a current fad phenomena in Japan. The Japanese government is trying to pass a bill against this defamation of their traditional beauty which involves an operation to cut and turn down the slanting corners of the eyelids.

Our own eyes, incidentally, are being more and more featured. Here again, there's no attempt at naturalness.



The more successfully obvious the make-up—line, shadow, colour—the better. Turn to page 52 and see how it's done. And to pages 61 and 76 for more gossip on the anatomy and allied arts.

Princesse Bibesco (above) stands in fine contradiction to this feminine falsity. The former Marthe Lahovary, whose father served a long time as President of the Roumanian Senate and whose mother, the Princess Smaranda Maurocordato, is a member of a family which produced seven reigning Roumanian princes, is not only one of the most brilliant women in Parisian society, but a deft and sensitive writer. You have undoubtedly read her articles in *Vogue*, and her book *Catherine-Paris*. On page 48 is a new article of hers. Prince and Princess Bibesco have lately arrived in New York on their first visit. We await, eagerly, her written reactions to this fabulous place.





CECIL BEATON

### **Captain and Mrs. Alistair Mackintosh**

Captain and Mrs. Mackintosh, Britisher and American, respectively, have a charming English house at Ascot, about an hour outside of London. Mrs. Mackintosh, the former Miss Lela Emery, and her sisters, Princess Ilyinsky, of Paris, and Mrs. Benjamin Moore, of New York, form a distinguished trio





## MEN ABOUT WOMEN



No average woman will deny that she cares what men think of her. In the eyes of women, she can find a gauge for her chic and worldly effect. But only in men will she find a mirror for her true self, the essential female.

To this average woman of ours, the glance of an attractive man is an exciting thing. In the street, in the drawing-room, on the forest path, to kindle a spark, no matter how fleeting, in a man's eye is vastly desirable. To some, it is all of life.

If a man says to her, "You have the loveliest mouth in the world," the normal woman will rush to the mirror as soon as he is gone and study her mouth. Without this male affirmation of her beauty, her beauty does not exist. Not all the mirrors in the world will give her the confidence in her own charm that a man's word, a man's look will.

One woman we know considers the day lost and her appearance a failure if she can make no male head turn towards her as she walks down the street or down the aisle of a theatre. She is neither a conspicuous dresser nor an overt flirt. But she knows that something is radically wrong if she can pass unnoticed through the masculine world.

Since this is so, we thought we would let the men speak for themselves about the beauty in women. And to a score of distinguished men, we wrote the following letter:

"We are publishing an article dealing with masculine ideas on feminine charms. To give this article the ring of truth, we are asking you, among other outstanding men, to answer the following question:

"What feature in a woman do you look at first, and why?"

"Fully realizing that this question will inspire a facetious (if not rowdy) response, we beg you to restrain yourself a bit and answer in as straightforward a manner as possible. This is honest research!

"The idea is not what feature in a woman you consider most beautiful, but what you instinctively glance at first: ankles, hair, dress, eyes, hands, etc."

You can draw your own conclusions: both as to the character of the writers, and as to the rating you would get in their eyes.



FRANK SULLIVAN, humorous columnist: "Leaving all joking aside—but within easy reach in case we need it—I'm not sure I can say positively which feature of a woman I look at first. One woman might have a nose that would defy not being looked at first. Another woman might be Mae West. When women first started painting their finger-nails crimson, I used to look at the hands first. How could you help it? I would look and then leap, in the opposite direction. Now I am used to red finger-nails. After taking in the general picture, I think probably I look at the ankles. There is no nobler work of art than a slim, silken-shod ankle on a woman. I may then take a gallant peep at the legs, if showing. Then hands, hair, complexion, and voice—if you will allow me to look at a voice. However, I'm not as keen as I was twenty years ago. Age and myopia have slowed me, and to-day legs not only ain't so much of a treat to me, but are usually blurred unless they are ten feet away, and what good are they to me over there?"

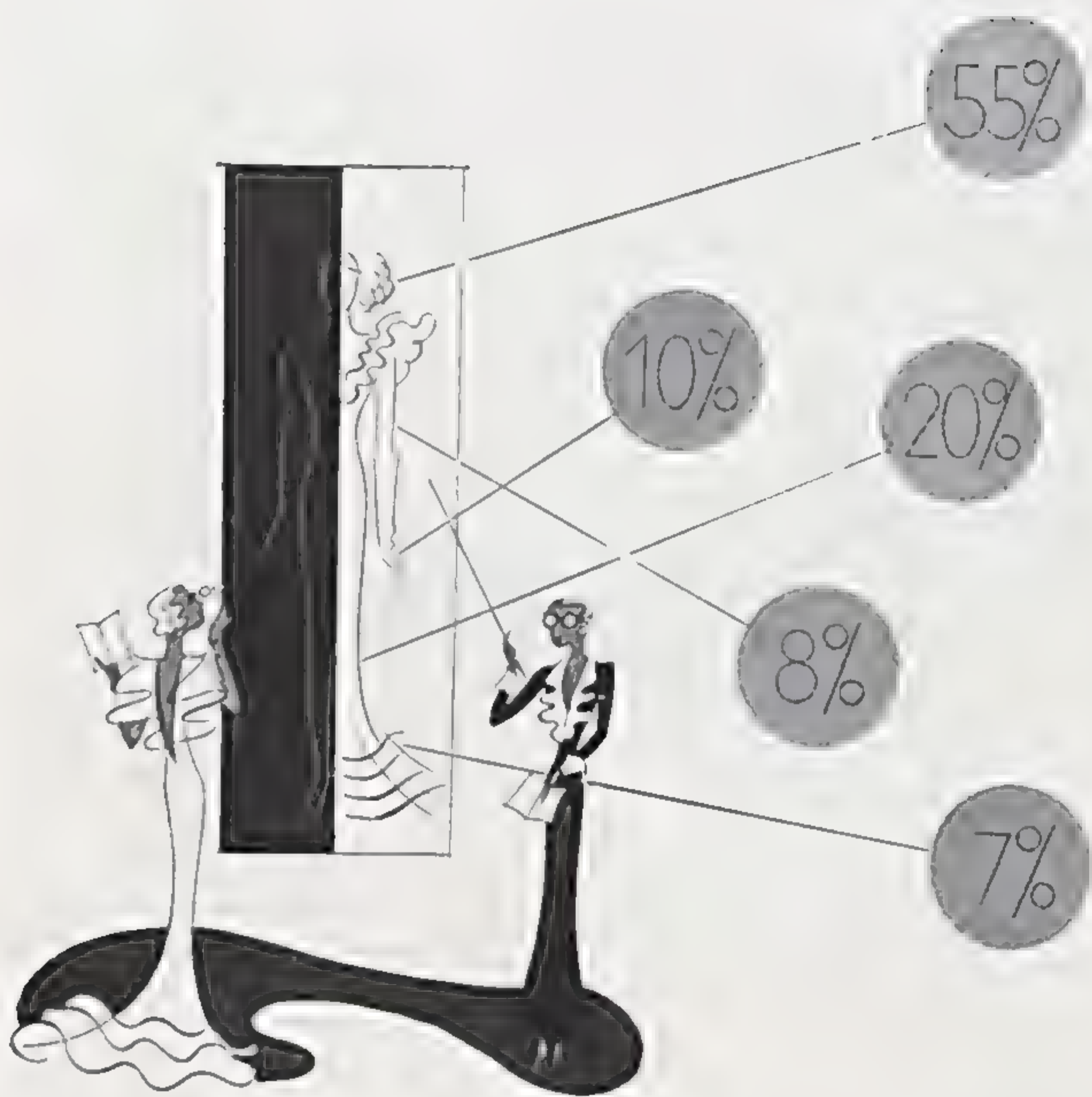
COLE PORTER, composer: "I always look first at a lady's hands to see if I would like to hold them."

MARC CONNELLY, playwright: "In answer to your request for masculine ideas on feminine charm, particularly the question: 'What feature in a woman do you look at first, and why?'—I should say that I usually gape first at the space between the second and third knuckles on the third finger of her left hand.

"This often gives me a rough idea of the type of woman she is, particularly if she favours jewellery. If she is wearing a plain gold band in that neighbourhood, I always assume she is an old-fashioned girl and, like as not, home-loving. If she wears a big diamond ring, I infer she is either very rich or very tough or both. If there is only a piece of string tied around the finger, I find my interest cools, as she is probably absent-minded and as full of misquotations as a dramatic critic. The dramatic critic I have in mind is Percy Hammond. Sometimes, I look at the right ear-drum, but that happens only when she is showing it to a group of friends as I approach.

"I react differently when face to face with your tall buildings. These I always





consider brick by brick, stone by stone. They, too, are all fascinating, but it is your beautiful women zat I most admire."

ARTHUR KROCK, political writer: "Indoors, or at any kind of gathering, I look first at the mouth and then at the eyes. On the street, I look invariably first at the feet and then at the ankles. I hope this has tremendous value in the symposium, and I particularly hope that no analyst will prove by my responses that I am in some way peculiar."

GEORGE GERSHWIN, composer: "May I say that the answer to your question depends entirely upon the distance from my object? As follows:

- At 40 paces—her shape
- At 25 paces—her ankles and shoes
- At 10 paces—her face
- At 8 paces—her eyes
- At 5 paces—her mouth
- At no paces—her conversation."

BROCK PEMBERTON, producer: "At the age of six, they dressed me in a black velvet suit. In those early, pioneer days, there were only two sexes in Kansas, so, in spite of the handicap of the suit, I grew to manhood unconscious of my narrow escape. Although even now I don't dare arch my arm to my hip, I am attracted by femininity in women: My first reaction is: 'If SWEET CAPORAL pictures came in again, could she collect?' You query: 'At what features in a woman do you instinctively glance at first meeting her: ankles, hair, dress, eyes, hands, etc.' My cast, in order of their first appearance, is: etc., ankles, dress, eyes, hair, hands. The engineers who brought the brassière to its present high pitch of development win my Nobel prize. What this country needs is a good five-cent brassière, since a straight line is the dullest distance between two points."

FRANK CROWNINSHIELD, editor of *Vanity Fair*: "Thank you for your interest in my libido. The answer to your question is that it all depends—depends on the type of

lady I am confronting, the nature of our *rencontre*, and, quite often, the state of my digestion.

"The time of day is also a factor. No right-minded man could maintain, for example, that a lady's bust is as captivating in the morning as in the evening. It is one of those things which, like soup, is practically negligible at breakfast, but of very great moment at dinner.

"Then, again, women are, physically, so widely and so pleasantly diverse! I am constantly finding myself astounded by the anatomical differences in them; in, let us say, a lady of fashion, a taxi-dance hostess, a prima donna, a Jewish débutante, or a stripper in burlesque.

"In a Sister of Charity, it is always the eyes which rivet my attention first; in a Newport dowager, the chin; in an opera singer, the brisket; in an Irish waitress, the upper gum; in a Spanish duchess, the moustache; in a news-reel bathing-beauty, the *arrière-pensée*, or southern exposure.

"Again, I find that age has a good deal to do with it. In my twenties, I was chiefly concerned with the upper lip (especially if cleft and a little upturned), the smile (no matter how obvious), and the vague aura of personal exuberance. A woman's nails, wrists, coiffure, ankles, elegance of carriage, or enigmatical *regard*, meant very little to me then. At forty, they began to mean a great deal more.

"But, if you will forgive my closing on a note of disenchantment, I may as well admit that, tottering into the sixties as I am, my first impulse to-day—if a lady is good enough to address me—is to give her a swift, frenzied, and all-inclusive glare, in the vain hope of remembering where in the devil I may have seen her before."

MARK SULLIVAN, political journalist: "It is the poise of the head, and the neck; if the head stands erect like a gracefully sturdy flower, and if the neck and throat are like a straight white column—that is what first attracts my attention. As often as not, the appearance from the back arrests attention—if the back is straight, and if the neck and head rise from it gracefully with a combined suggestion of grace and strength. After the poise of the head, it is the contour of the (Continued on page 112)







STEICHEN

Once more we exhort you, "Cherchez l'homme." For the important thing about this picture is not only the girl in a lovely gold lamé dress from the Salon de Couture at Bonwit Teller, making up—it's the man lurking in the dimness behind her, gazing raptly at her face. What feature fascinates him? And what makes her smile so confidently to herself?

## THE FACE IN THE GLASS





GUNTHER

STEICHEN

## FUR CAPES IN HIGH PLACES

This year, the real news in evening wraps is the fur cape. Nothing is quite as exciting, quite as useful. At the left, Mrs. William T. Wetmore, at the new Rainbow Room on the sixty-fifth floor of the R. C. A. Building, wears a short cape made of glistening silver fox skins stitched together vertically. A cape like this is a rich complement to the Vionnet gown of burnt-orange crêpe from the Salon de Couture at Bonwit Teller's; but it's just as effective with a cocktail or dinner-dress. Mrs. Wetmore's chic coiffure is by Antoine — Saks-Fifth Avenue

Down the mirror-lined stairway of the Rainbow Room glides the lady on the opposite page, wearing a regal evening wrap. It's of white ermine, cut in a full, circular cape that is a perfect climax in line and feeling to the formal new evening gowns. The mushroom collar may be worn about the shoulders, as it is shown here, or high around the face to make an enchanting frame for the eyes. The black crêpe dress beneath the cape is an Yvonne Carette model from Revillon. The jewels on both pages are from Black, Starr and Frost-Gorham





STE'CHEN

REVILLON





## TRICKS IN DIAMONDS



The Empress Eugénie grape-cluster brooch inspired the magnificence at the left. Round diamonds, which are blazing their way back to popularity, are unevenly set in bas-relief; Van Cleef and Arpels

That mammoth chunk of crystal at the upper left is paved with a band of round diamonds and two bars of sapphires to make a bracelet. And a ring to match completes the set. Both are from Boucheron

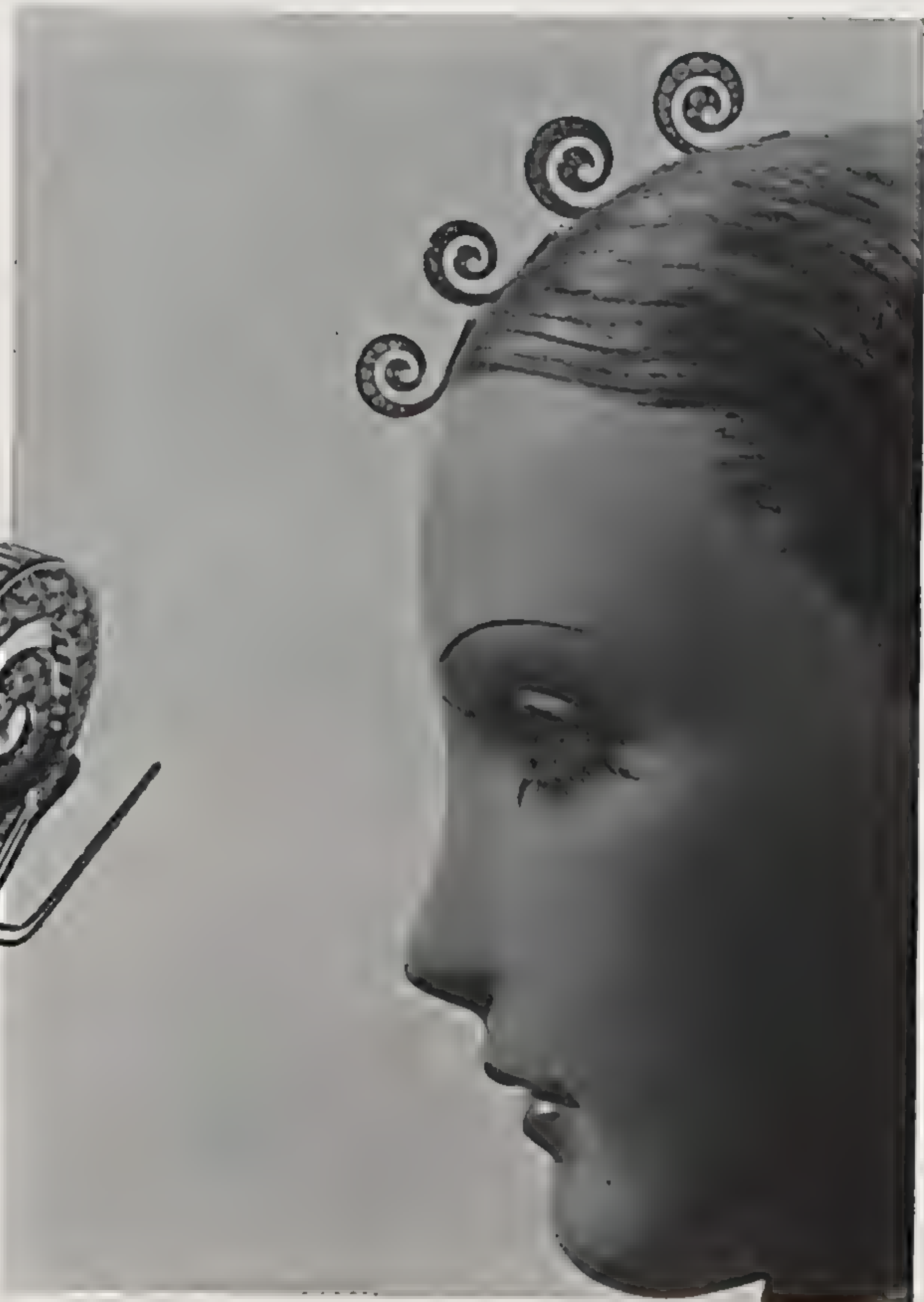
Some brand-new sports watches appear in the top photograph. The first, sunk in a leather plaque, may hang from your lapel. The other, also of gold, slides on a pigskin bracelet. Mauboussin made both

Another neat diamond trick—in the triangular clip in the two small photographs above. You change the shape in a second by moving the adjustable base. Of round and baguette diamonds; Mauboussin



HOYNINGEN-HUENÉ, PARIS





Above, you see three of the uses of an amazing new flexible bar set with round and baguette diamonds—four inches long, and hinged so that it forms a clip, bracelet, an epaulet, or hair-ornament; Cartier

The new hairpins at the right, like dazzling Tanagra curls, are paved with round and baguette diamonds. Wear them as you please—separately, down the part of your hair, or across as a tiara; from Cartier







HOYNINGEN-HUENÉ

## DESIGNS IN BLOSSOM BY CONSTANCE SPRY

LOOKING back to the last and most brilliant of London seasons, it seems to me that never before have hostesses taken so much thought about the details of their parties. Charming backgrounds and good food have had their place, but, more than anything, flower arrangements have stolen the honours. There is no doubt that flowers are beginning to take their rightful place for decorative use, at parties of all kinds. Nothing else can add such gaiety, such beauty.

It is not sufficient to order quantities of flowers at random and then leave them to hands unskilled in arranging them. Generally speaking, I do not think that enough thought is given to flower arrangements—there is a vague belief that any woman can “do the flowers” by right of nature. This is a heritage from those Victorian and Edwardian days when quantities of flower-filled silver vases dotted about a room among photographs and other ornaments were regarded as a suitable form of decoration.

The value of living flowers and plants for interior decoration is most keenly appreciated by the Japanese, who regard flower arrangement as an educational subject. Western people are impressed by the skill and beauty achieved by

Japanese flower artists, and some of them feel that we should study and copy Japanese methods. In this, I do not agree. In the first place, purely imitative art is unsatisfying. Secondly, our backgrounds are not really suited to Japanese flower arrangements. The wealth of material which is available to us gives ample opportunity to develop a technique of our own. All decorative efforts must ultimately depend on individual opinion and taste, and it may be that in setting out certain guiding principles which I find useful, I may stir up unfavourable criticism; but if such criticism is constructive, it is all to the good. We have a long way to go before we can feel that the use of flowers in Western countries has reached perfection.

Let me make four main suggestions of a general nature. First: consider a flower arrangement as a piece of creative work to be designed and planned for a special purpose. Give what you can of time and material to create one group, rather than several indifferent arrangements. This is in direct contradiction to the old-fashioned idea that a room is only well flowered when it contains a number of vases. In a moderately sized room, it is seldom (Continued on page 110)





Mrs. Spry, of "Flower Decorations," the successful London flower shop, arranged all of the charming compositions shown on these pages. The mixed group on the opposite page includes a wide variety—delphinium, sunflowers, dahlias, gladioli, love-lies-bleeding, nasturtiums, hyacinths, *Humea Elegans*, and—astonishingly enough—grapes, tomatoes, and corn

An all-white arrangement of flowers is frequently more restful and effective than any combination of colours. The photograph directly above illustrates how charming such an arrangement may be. Mrs. Spry has used a modern white vase and filled it with white dahlias, gladioli, hydrangea, *Hyacinthus candicans*, and white corn, with stems of various lengths

In the winter, when flowers are difficult to obtain at country places, combinations like the one at the upper right make lovely substitutes. This includes seed heads and dried flowers which will last a long time—lupin, delphinium, and poppy-seed heads, dried yarrow, spiræa and straw flowers, used with quinces, cones, and graceful bunches of skeleton leaves

The decoration at the right is unusual, not only because of the delightful figure which upholds the foliage so triumphantly, but because the aloes, flowers, palm-leaves, and foliage have all been whitewashed to give a glistening effect and also to preserve them. Equally successful are Mrs. Spry's arrangements of leaves all in greens and subtle greys







TONI FRISBELL





TONI FRISSELL

One of the most impressive weddings of the season was the marriage of Miss Joan Blake, daughter of Dr. Joseph A. Blake and the late Mrs. Duer Blake, to Mr. Henry Herman Harjes, at the Church of the Heavenly Rest, New York. Her gown, a swaying minaret of white tulle over lamé, had tiny puff sleeves quaint as the jasmin she carried. Attending her, like mediaeval ladies in waiting in sea-blue tulle with gardenia-garlanded heads and shoulder veils, were Mrs. John Jacob Astor (far left on opposite page), Donna Marina Torlonia (behind pillar), Miss Katherine Blake (seated in back), Miss Jane Murdock (seated), and Miss Alice André. Dresses by Frances Clyne

## HARJES-BLAKE



# Love my dog



BY PRINCESS BIBESCO



**N**APOLEON was jealous of Josephine's little white dog, Fortuné. He admitted it in his famous letters from Milan. But what Bonaparte did not say was that, preferring glory to love, almost immediately after his marriage to the lovely Creole, he had set off for his campaign in Italy. The little white dog remained behind.

"When, free of all worry and cares of state, shall I be able to pass my every instant at your side, with nothing to do but love you, nothing to think of but the happiness of telling and proving it to you? . . ." And the hero ended his letter with, "Millions of kisses—even to Fortuné, in spite of his bad disposition."

There is a little too much love in the world. Each human being is born bearing within him a surplus, an excess of tenderness which he would not know how to spend if there were no dumb beasts. And here begins the love of animals. The place they occupy in our existence has never been measured and is filled by nothing else. Even in lives which seem the most crowded is to be found this human sentiment.

A little boy begins by loving his bear. It is made of wool, it is a bogus bear, but the child refuses to go to bed without it. All his future felicity shall one day consist in not sleeping alone: he seems to know it already. He wishes to share his bed with a strange creature, whether real or false. Each night before setting forth on that dim voyage where he must be without defence, he wants his favourite

bear within reach, near his small sightless face, right on his pillow. He won't be able to see it, but he can feel it, close, and that satisfies him. He needs it as a guardian angel. Nor will he allow the old bear to be replaced by a new one. It is a sad-looking object, shabby from affection; it has been dragged along everywhere; it has been blackened by train smoke (for this child is a traveller); it has been seasick on ocean liners, covered with dust in touring-cars—no matter. It is a talisman, it's a lucky piece. The child prefers it to all his other toys. In it alone has he put all his trust, all his infinite need to be safe. This worsted bear is the reservoir for the first overflow of tenderness that comes from a young soul. Father, mother, sisters, brothers, even the fond nurse are not enough to fill to the full this gulf of love which is a five-year-old heart.

I knew a little girl, attached equally passionately to a cross-eyed calico dog. He was her bed-fellow; he received her good-night kisses; he was hideous.

Toy manufacturers have recognized this basic truth, which is a good thing to know: what is beautiful frightens children. I have never known one child who yearned to sleep with a peacock, an Arabian steed, or a swan. Thus shopkeepers who rack their brains to please children, for their sakes specialize in what is ugly, and even helpless, which is still more appealing.

If the beloved be grotesque, knock-kneed, bandy-legged, or pigeon-toed; of a light-hearted vulgarity like the bear; or cockeyed like the dog; or comic, cowardly, and big-eared like the rabbit, so much the better. The children will be satisfied. Beauty never brings any comfort.

This overflow of affection, which during the earlier years courses towards creatures of cotton, velvet, or wool, continues to flood our hearts all our lives. Love will change its subject without altering its empire. It will simply move from the substitute to the real. When our imagination begins to weaken, a real dog will replace

the one of wool; the time for loving will give way to the time for being loved.

In children, the passion for bears is generally followed by one for birds. Thus the inanimate is succeeded by the most volatile of creatures. It is a kind of marvel to be able to come close to something which, above all other things, is elusive, which can always save itself, which has been endowed with the truly magical power of lifting itself through the air. The hope of putting hands on a fluttering feathered heart possesses every child. In our early youth, we have all longed to grasp the unattainable, seize the bird, charm him—in other words, make him love us. Since we never succeed, we fall back on the middle course—the bird-cage and the bird-seller. Thus do we plot against the liberty we love. But we continue to hope for the incredible; we say, "I shall open the cage gently. He'll come and eat from my hand. I'll stroke his head."

At the bottom of this love is an inconsistent and alluring conceit concerning the voluntary prisoner. Alas! The cage door once opened, the truth is evident. The bird loves only the window.

How many children have cried for a canary that has flown away, for a bullfinch that has taken wing, for an escaped song-bird! The love of birds, like our other affections, is often unfortunate. Of all my childhood dramas, to this day the darkest and most inconsolable are those in which birds were actors.

Merely for reminiscence's sake, I shall mention a green parrot, given to me, then taken back. I so little forgot him that twenty years later he inspired my first novel. Previous to him, there had been that little matter of the love-birds.

When I was seven, I lived under the threat of the surgeon's knife; my tonsils had to be removed. To encourage me the night before the operation, my mother, who knew my secret longings, brought me two pretty tame birds. They sat on a little stick; they were (Continued on page 92)







For leading the quiet life—if ever—, Vionnet has designed this beautiful house robe in a tranquil shade of deep, dark red. Made of satin-dotted foulard, cut as generously as a man-made lounging robe, it's completely conversant with comfort. The sleeves are wide and loose, the pockets huge, and there's an enormous bow sash tied in front, to give a touch of Oriental indolence. You'll find this at Bergdorf Goodman

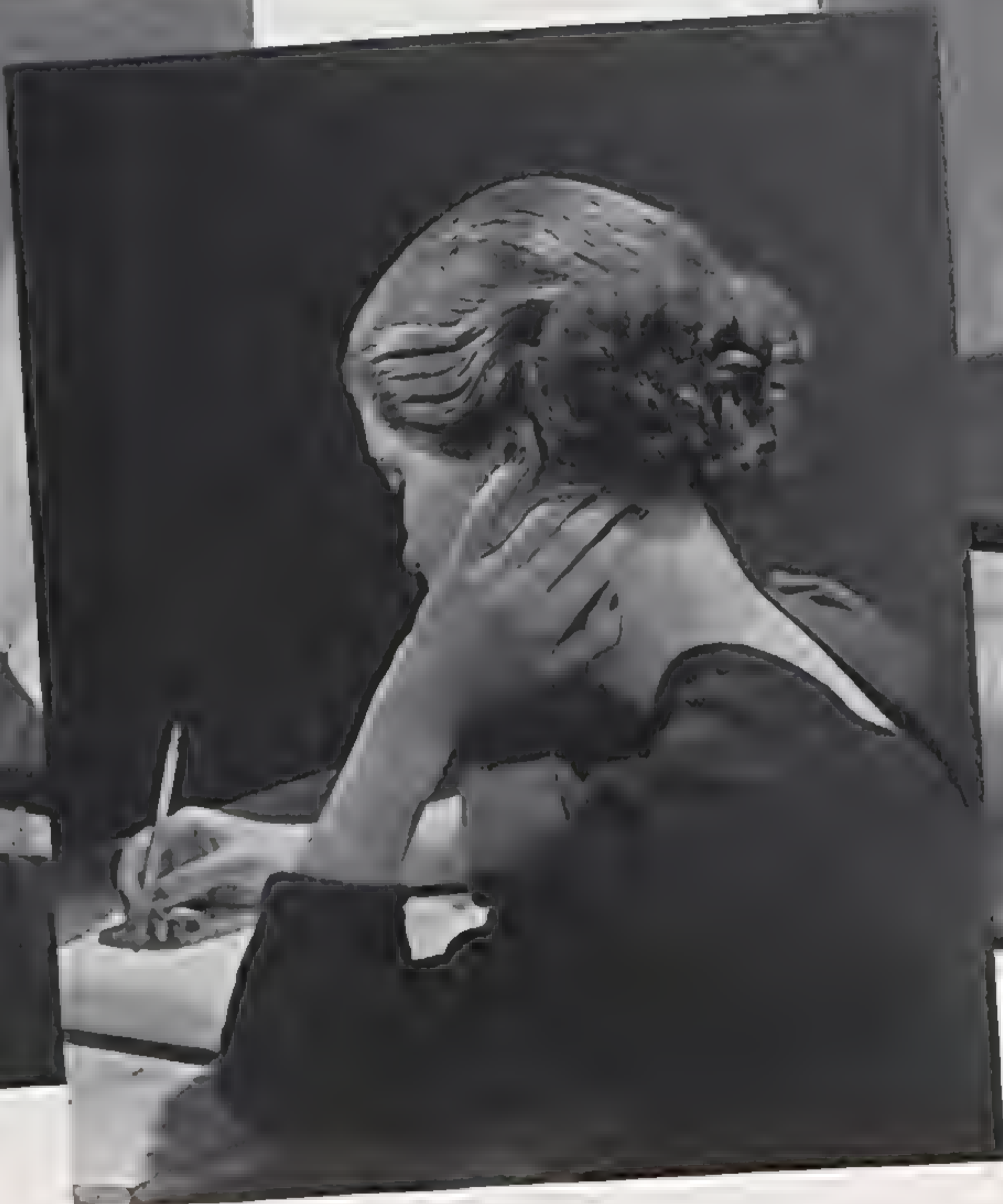
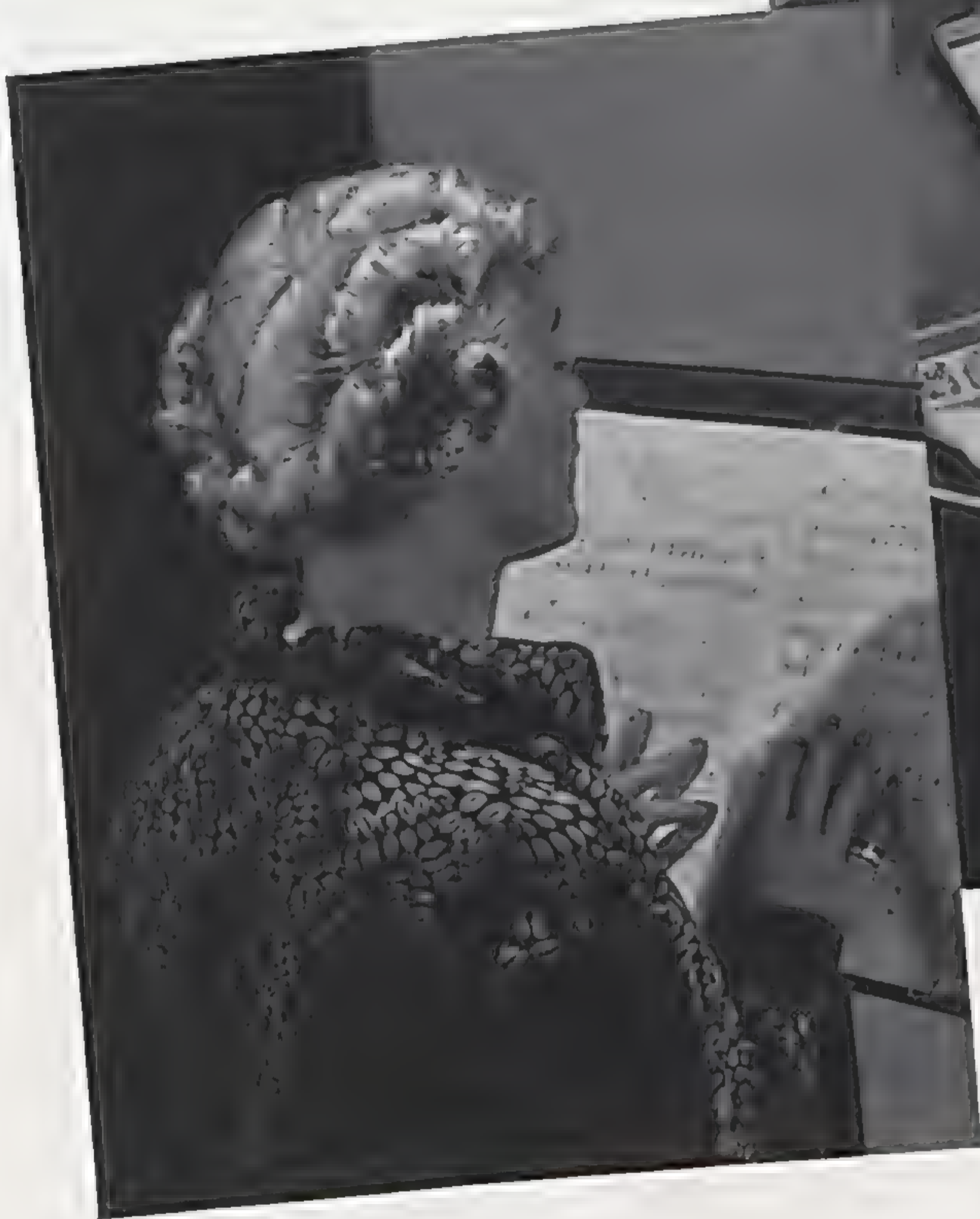
## DOMESTIC POLICY



# Who's Who?

You know them all. Photographs of their hats and their homes, their parties, their premières, their clothes and their jewels have brightened these pages for many an issue; but now, by their hair shall you know them, so we've worked out our own memory test to occupy the new leisure.

What celebrated features lurk behind these sleek waves, these nodding curls, this Grecian knot? One lady has just run a highly successful charity lottery; another is a member of the Prince of Wales's set at Biarritz. A third is a brilliant comédienne who is just as well known for her chic fashion sense. Another—and here is a giveaway—swears you won't recognize her because of the brand-new miniature Schnauzer she has perched in front of her. Not the least glamorous of them wears a huge heart-shaped diamond that is admired everywhere, while another has just scored in a moving-picture. Page 108 gives the names of all ten







4

NELSON

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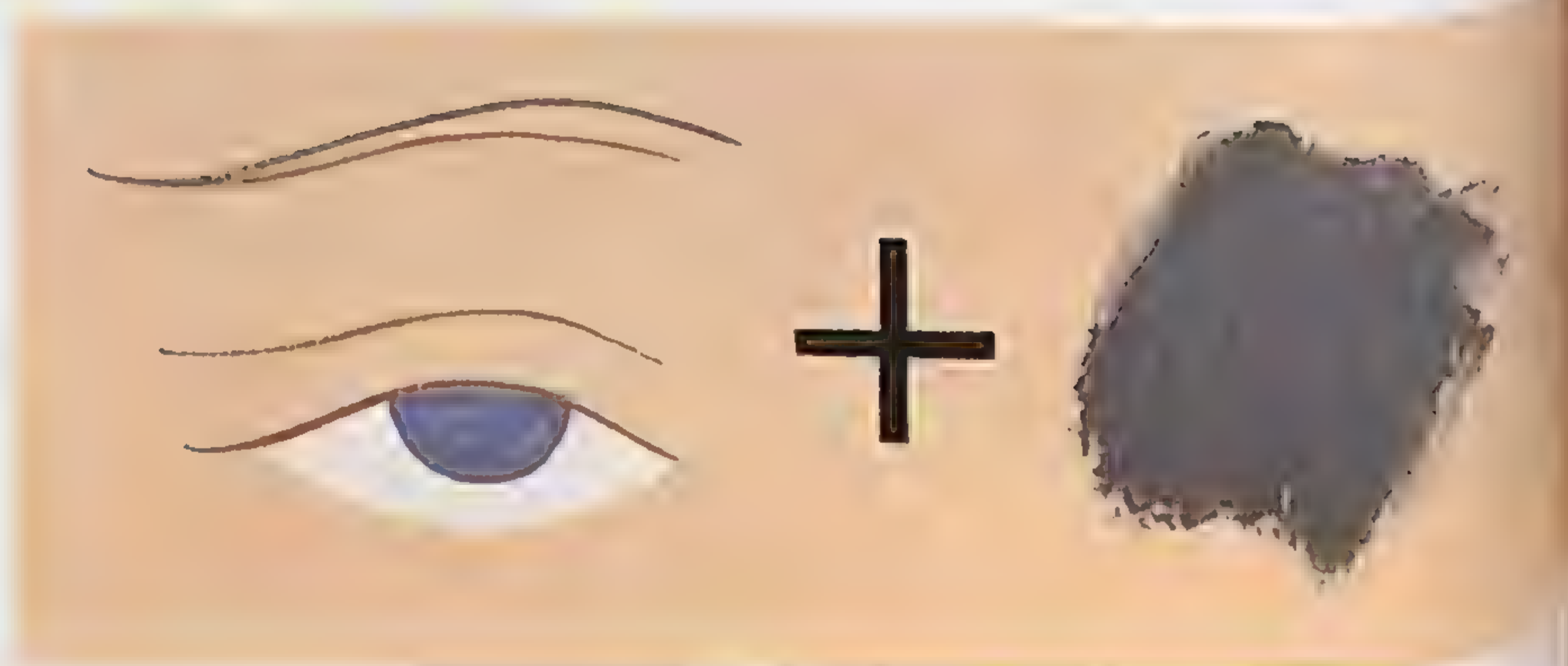
If you don't own a three-part mirror, you might as well forget about being the woman of the hour, for this season's hair interest is decidedly at the back and bears watching. Curls are still with us, but the heavy roll has given way to the feather curl, which is used as a top-knot, as the end of a swirl, or as a bang "right down the middle of your forehead." Parts down the centre and side back are smart as can be, but the deliberately casual effects are in high favour, too





## EYE-EYE

REMEMBER the days when the sole purpose of your eye make-up was to "enhance the natural beauty of your eyes?" It still does that, but it goes farther now. When you put blue mascara on your lashes, your eyes look deeper and more glamorous. But your eye-lashes look blue, as well, and you don't care a bit if any one realizes that they didn't grow that way. When you touch gold shadow over your lids, your eyes not only get a new gleam—the gold shows on the lids like a drift of gold-dust. This doesn't mean to plaster stuff on—not a bit of it! But don't be afraid of doing exciting things to your eyes. Use your eye make-up as you do your lipstick—for effect, as well as improvement. We've given you four grand formulas on this page. There are lots of others—green-silver shadow with deep green mascara, sky-blue shadow with navy-blue mascara. The possibilities are infinite.



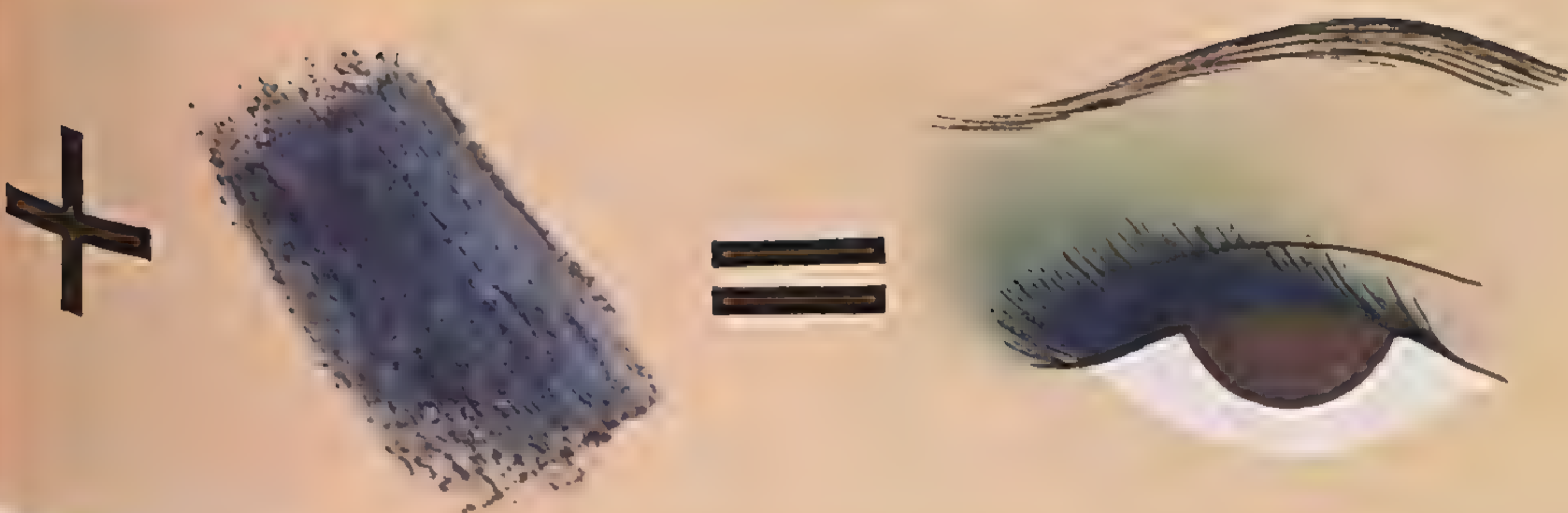




Kathleen Mary Quinlan puts dazzle in hazel eyes by night. First, a film of grey-brown shadow; over it, glistening silver mauve. For the lashes, brown mascara, green tipped



Primrose House blends colours for grey eyes in the evening. Blue and green shadows are melded with a finger-tip, then applied lightly. Mascara for the lashes is a dusky blue



Helena Rubinstein loves the effect of iridescent green shadow with brown eyes. It is carried far out to the corners to elongate the eyes. The mascara is in blue-green



Dorothy Gray has a distinctive make-up for blue eyes by day. The eye-shadow is a smoky grey; the liquid mascara a clear blue. This house starts shadows in the centre

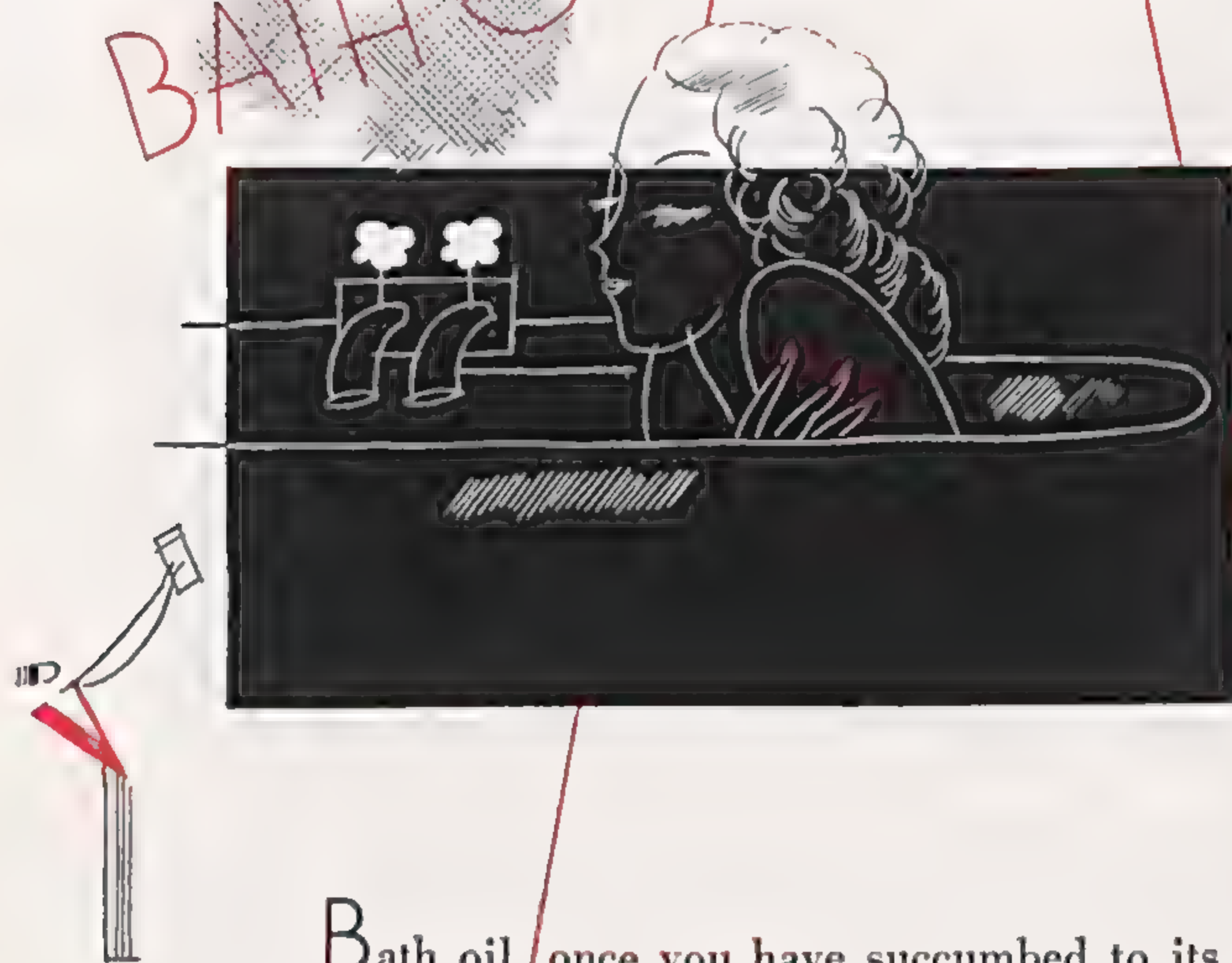




We are in a great state of excitement! We feel like Santa Claus in front of a particularly glamorous Christmas tree. For we have gifts to give! Five important beauty manufacturers have packed especially for Vogue miniature versions of five new and enchanting beauty preparations. These are so new that no one has seen them except ourselves and the people who made them. You can't buy them. You can't get them in any other way than by writing to Vogue. Read what we say about them—then write to Vogue's Beauty Department, 420 Lexington Avenue, New York City.

Perfume can change the whole course of your life and loves. And this one which Vogue is holding in reserve for you is something very special in the way of Allure. It is known—or it will be, when it reaches the shops, which it is scheduled to do some time this month—as "Opening Night." And it has the gaiety and lift that is always in the air on a brilliant first night. It is very hard to do justice to a new fragrance in print, but we have put drops of this perfume behind our ears, and we can assure you that it gives you the urge to go forth and conquer new worlds. It is the kind of scent that makes people glance around instinctively to see who has it on. When it comes to you as a gift, it will be in a beautiful little ridged crystal bottle, which is an exact replica of the bottle in which it will later make its official début, and the miniature has been especially made for Vogue. There is no catch to your getting this, or any of the other Vogue gifts—not even the proverbial stamp. All that you need to do is write and ask for them, and they will be sent to you, one or—and—all.

BATH OIL



Bath oil, once you have succumbed to its claims, rises at once from a luxury to a necessity. Not only does it soften your water and perfume both it and you—it gives you the ultimate feeling of true luxury. Thus, Vogue's second present is *huile pour le bain*—a choice among three *huiles*, in fact. For there is one perfumed with rose, another with lilac, and a third with lavender. You can take your choice, and you can be sure of being enveloped in the true aroma of roses or of lilac or of lavender, because the people who make these bath oils have a genius for capturing the true scent of flowers in their floral perfumes. Each bottle contains enough of the perfumed bath oil to give you four beautiful baths, even when you use it lavishly, which is the way we think it should be used—with a grand gesture. You can feel like Cleopatra as you lave around in scented waters. When you ask for the bath oil, please specify the kind of fragrance you prefer, because we can only send you one of the trio. Like all of this quintet of beauty items, it comes to you marked Packaged Especially for Vogue.





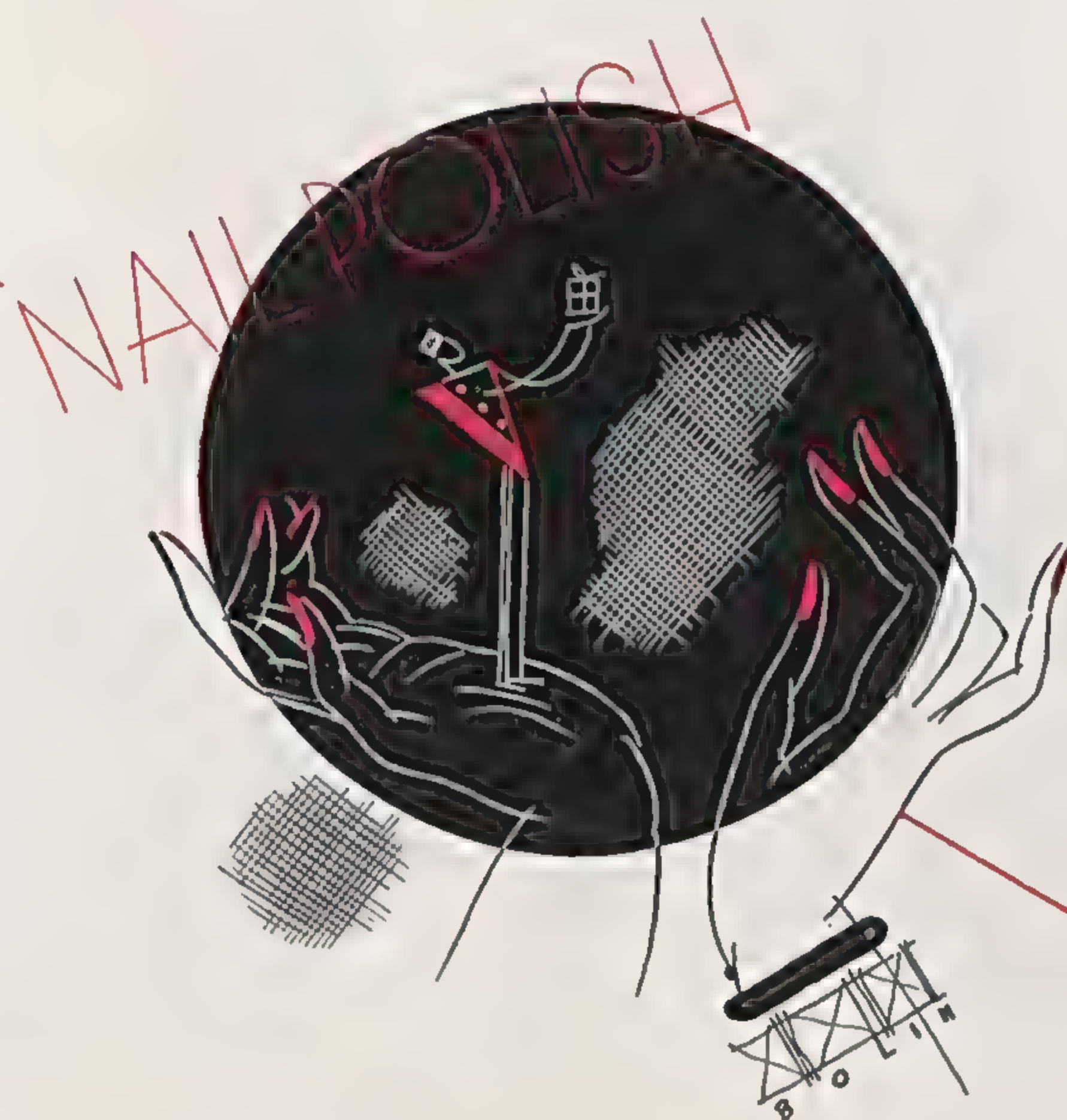
Toilet-water is one of the loveliest things in the world to put directly on your skin, before you put your clothes on, yet it is something the charm of which is too little known in this country. In the sketch at the right, you can observe a lovely lady caught in the gesture of doing this, while Vogue's little V messenger turns away with becoming modesty as he delivers his offering. This toilet-water that is Vogue's gift to you is imported from France, and even the decorative flacons in the little box that was especially designed for Vogue were all done up in France. The fragrance is a lovely, subtle blend, and, unlike many toilet-waters, it lingers long. It is like a delicate perfume, yet it has the freshness of eau de Cologne. When it is on sale at the shops, which won't be until after you have received your little gift bottle, it will be in a most amusing bottle that looks like a bamboo shoot. We saw only one sample of this bottle. The rest were still in France as we wrote this, so you can see what an inside track you have when you get your gift. A coup is what we call it, any way that you look at it.



Face powder is green? What? But, yes! Wait until you see the things it will do for you by night. You know how faces become flushed when gaiety is reigning? How a pink tinge may creep all over your face, instead of staying in your cheeks where it belongs? This new delicate green powder—by itself or as a faint dust over your regular evening powder shade—keeps your skin cool and fresh-looking as a gardenia petal. The official name of the shade is *amande verte*, that faint green of fresh almonds, and it has a remarkable faculty of making any tiny red veins in your skin vanish as into thin air. It constitutes one of those very special points of make-up that are indulged in by the initiated. This powder shade has just been blended by one of the foremost creators of beauty, whose powders are known for their gossamer fineness and infinite variety of lovely shades. And, it comes to you through this gift system of Vogue's in the most debonair little silver box you ever saw, with a suave little loop of silver ribbon, that was originated for this Vogue gift occasion.



Nail polish in topaz? Don't think all these gifts have gone to our head and that we are just making them up. It is topaz—and it is opalescent, too, and it is the most beautiful thing in the world on your nails of an evening. Your finger-tips gleam, but with a subdued glow, like the topaz shade in a living coal, and your hands look white and fair to see. Topaz was one of the smart evening shades in this season's Paris Openings, and another was marron-brown, especially in satin, with which this polish would be a dream of delight. The polish comes from the person who has been responsible for the introduction of any number of smart innovations in nail polish shades. If you aren't good at putting polish on for yourself, take your little bottle to your manicurist, because it is too lovely to waste. It is effective if you carry it out to the end of the nail. The little bottle is complete with its own small brush, and there is enough polish for five manicures or more. Again—remember that you can have, not only one—but all of this glittering galaxy of gifts. And with our love and kisses!





# POINTS FROM AMERICAN

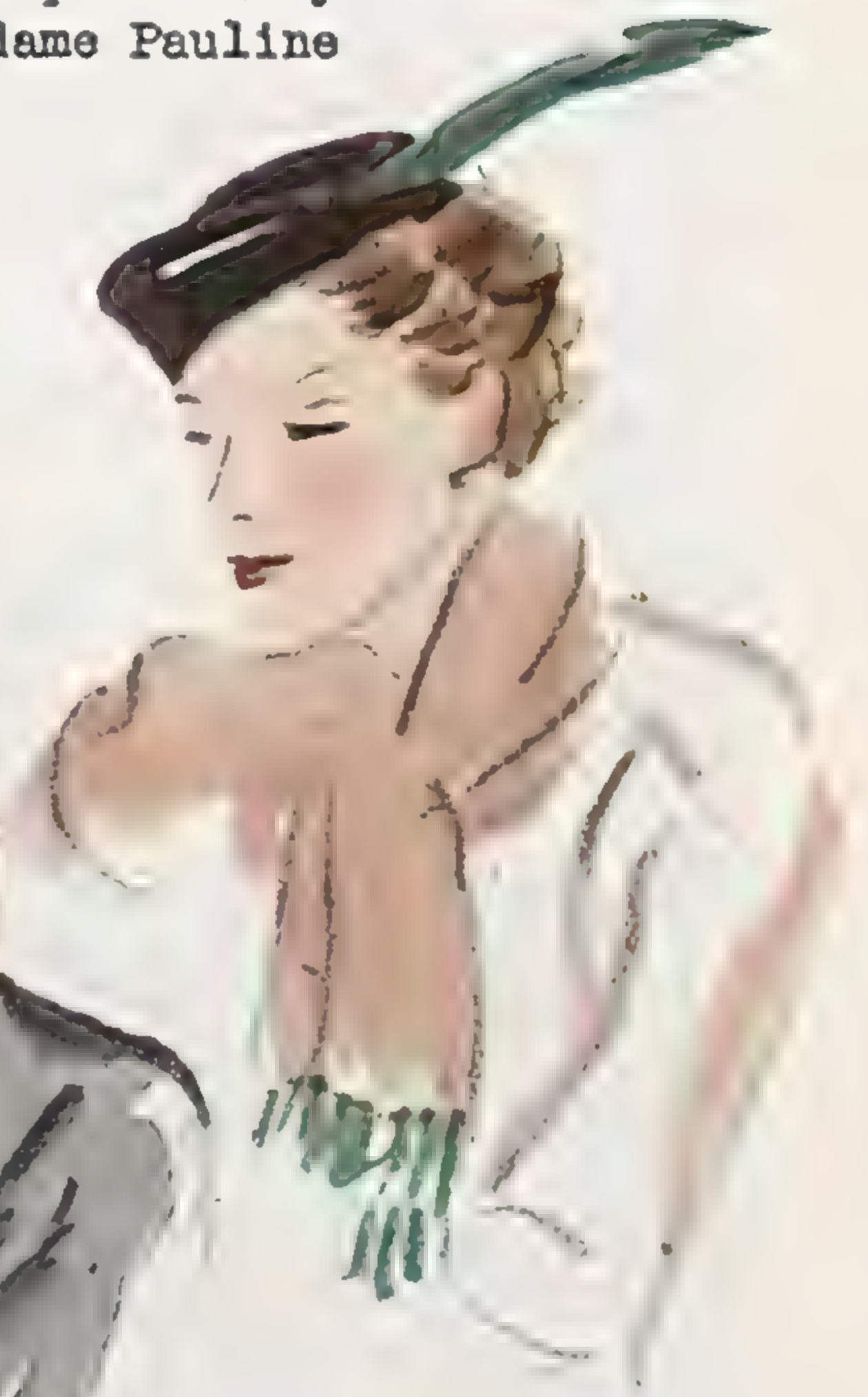


- . Beautiful metal moire, stiff and elegant in the skirt of the evening gown at the left, is ingeniously draped at the neck. From Bergdorf Goodman
- . As a refreshing colour change - this navy-blue wool skirt and silk blouse (left, above), worn with a striped wool jacket and bag; Jay-Thorpe
- . A Cossack house coat of striped taffeta (shown above) makes the quiet life a dashing one
- . Tie silk, striped in two luscious shades, goes to new lengths in the enormously full-skirted evening frock sketched above, at the right. You will find this model at Bonwit Teller
- . For walking - this E.P. Reed suède shoe (right), with an instep-covering tongue; Saks-Fifth Avenue

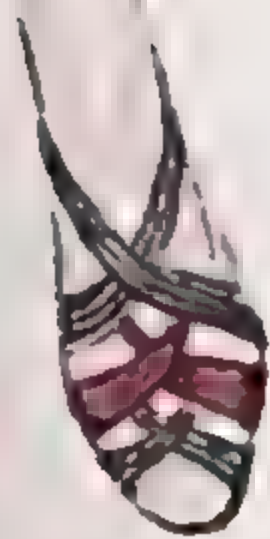


# COLLECTIONS

. Coq feathers curl over the edge of the beige corduroy pill-box hat below. Beside it, a forward-slanting toque is pierced by a quill. Both from Madame Pauline



. Velveteen, in one of the new rich greens, achieves tailored formality in the dinner-dress above, at the left. From Saks-Fifth Avenue  
 . Full sleeves that flow back and a belt that swathes the midriff, on a purple velveteen evening wrap (above); Hattie Carnegie Ready-to-Wear  
 . Large round brown sequins are spattered over the brief jacket of the net and sequin evening dress sketched at the right; Rose Amado  
 . Satin bands cross over the foot in the Empire evening sandal shown at the extreme left  
 . Also Directoire is the less revealing, higher-cut slipper beside it, of metal brocade. Both of these models are obtainable from I. Miller





# ARRANGEMENTS FOUNDED ON UNITY



NYHOLM-PHILLIPS



Directly above is a pair of small paintings on glass by Gino Severini. The exquisitely soft tones of these semi-mythological fantasies are framed in mirror, above a mirrored console table. The pineapple-shaped vase of cream pottery holds waxy tuberose and blue delphinium and is balanced by an obelisk of clouded quartz. These paintings are from the Weyhe Gallery. The console table, vase, and obelisk are from Elsie de Wolfe

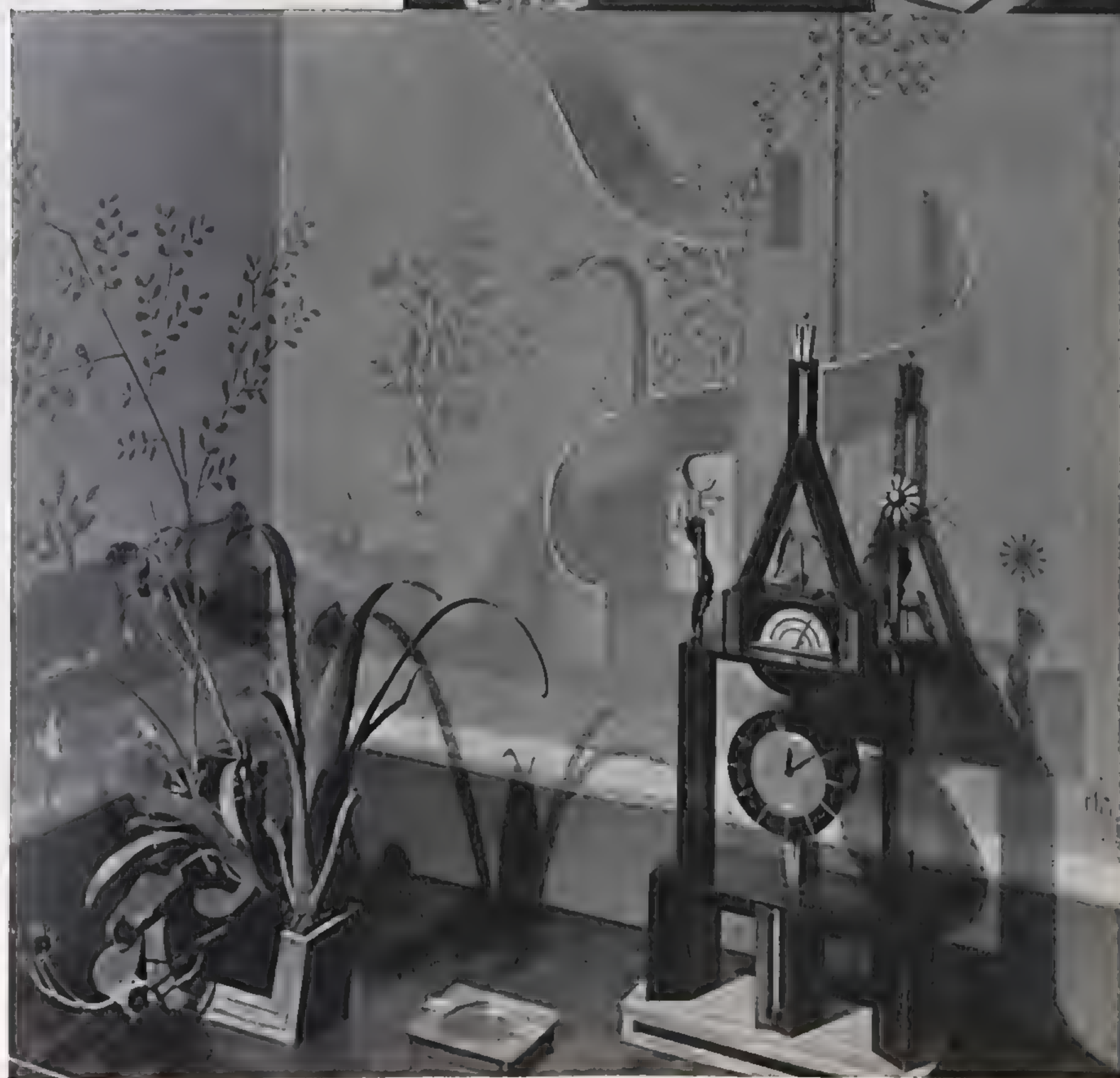
Under the Directoire conversation piece of miniature scale, at the left, is a balanced arrangement of ormolu candelabra that repeats the dull gilt of the frame. In a Derby urn, pale pink and gilt and of the same period, are arranged small pink roses, lilies-of-the-valley, and lavender scabiosa. This is the classic arrangement of paintings and objects of this period, or for portraits of any era. Painting and accessories from Elinor Merrell





A stiff bouquet of dahlias and ferns (at the upper right) makes the spirited subject of a painting by Richard. A seemingly casual grouping for a hall is shown on the mahogany console table below it, in which the Restoration feeling of the modern painting is reflected. It includes a crystal girandole and an ebony and gilt lyre clock. The bouquet mimics the painting with its dahlias and ferns. All are from the Arden Studios

The genius of Sandro Girard has evolved the grouping at the right against one of his own mural panels. The naïve quality of his painted architecture is repeated by his imaginative clock in mahogany and ebony with touches of gilt and in the simplicity of other accessories, all of his own design. The smooth green of the leaves in the plant-box (at the extreme left) contrasts effectively with the foliage of the painted wall







HOYNINGEN-HUENÉ, PARIS

The Comtesse de La Falaise wears Louiseboulanger's deshabille of shimmering brocaded silk, woven with gold, reversible, and held by a sash with metal fringe—as rich as an Oriental court robe; Bergdorf Goodman



# How they do it



here  
and in  
Paris

**LE TOUPET:** The quandary in which the young lady at the right finds herself is that of choosing a toupet. For this is another stunt that ladies have lifted (metaphorically speaking) from gentlemen. If you don't want to cut your hair for forehead bangs or curls, the toupet is the solution. Madame Bianco, of Molyneux's, was seen one evening in Paris with curls on her forehead and a diamond star shining among them. Some one told her how beautifully this coiffure suited her and asked who did it and how was it done. In reply, Madame Bianco lifted her hand to her head and removed curls and all. It was nothing but a little toupet attached to two hairpins! The French hairdresser, W. Cuverville, made it out of Madame Bianco's own hair, which she kept when it had been first cut.

• Manuel, that transformation master, has been making these toupets in New York ever since hair started ending up with a bang. He studies your face and tells you what he thinks you should have, or he will make up any little whimsy your fancy dictates. Don't worry if you don't happen to have stray hairs left over, as Madame Bianco had. Manuel will give you hair that will look as much your own as though it had been cut from your own head.

• **EYEBROWS OUT:** Plucking eyebrows has now been made completely painless. You don't suffer the slightest twinge when Émile in Paris thins your eyebrows with the new automatic electric tweezers. It only takes five minutes.

• The beauty salon at Saks-Fifth Avenue, in New York, has had this electric pulling-out equipment installed for some time, and you can have your eyebrows shaped in no time at all. A New York man who is famous for his eyebrow magic is Spiro. He can and will take any given eyebrows and change them to any shape you fancy, and many of the exotic-looking eyebrow jobs in the films are testimonials of his skill.

• **SPANISH REFORM:** The Comtesse Gérard de Moustier believes there's nothing like Spanish dancing to improve your carriage, reform the bust, straighten your shoulders, and give poise to the head and arms. She takes two lessons a week from a real *Sévillanaise*—Conchita Strauss, going through the dances with a piano accompaniment and the important *castagnettes*.

• You can find all the Spanish dancing you want in New York at Ned Wayburn's. The instructors at this school think their stretching exercises do more to make you supple and well developed.

• **CREAM ON THE FEET:** The Marquise de Castro insists that cold-creaming your feet is as helpful a beauty tonic as cold-creaming your face. She goes to Liang, the Chinese pedicurist from Émile, who finishes his treatment

by rubbing into her feet a greasy cream called "Idealis," rubbing it off with a towel, and powdering them with a fine talc powder. This cream keeps your feet nourished and soft, and you take a jar home with you and use it after every bath.

• A new pedicurist find in New York, Miss Daley, of Charles-of-the-Ritz-Tower, uses the same type of cream to complete her pedicure, a heavy massage cream in a luscious pink, put up by Charles-of-the-Ritz. Lots of celebrities go to Miss Daley to have their feet done up, among them Jeanne Aubert, who also has her silver-blond hair done there in a striking fashion. A part goes all up the back, straight as an Indian's, and the hair is drawn sharply away from the part into a cluster of ringlets over each ear.

• **NEW SCHOOL OF MANICURE:** Madame Moulin-Pinaud is opening a new manicure salon in Paris, dedicated to an entirely new technique of nail care. The chief theory of this nail specialist is that nails must be encouraged to have a very convex shape. They must curve high around the finger like a rounded shell, never be broad and flat. She accomplishes this, not by cutting the sides of the nails, but by special treatment of the sides where the new nail is in formation. Instead of putting your hands first in hot water that grows colder, she heats the water while your hands are in it until it becomes extremely hot. She files your nails only with a very supple and fine file thirty-two centimeters long, done so lightly that there is no danger of loosening the nail. And, she has prepared a product, "Brin d'Amour," that nourishes the nail, cleans up any impurities that might keep the nail from growing healthily, allows a free circulation of the blood, and prevents small nail skins from growing.

• There is a preparation out in Hollywood known as Nu-Nail having the same purpose as "Brin d'Amour." We've been waiting to tell you about it until it got around in the shops, but if your nails can't wait for it, you can send to Hollywood. By far the most exciting finger-nail news in America is the fact that you can now buy lipsticks that precisely match your nail polishes. It's a Cutex idea, and it's so new that we just this minute got hold of it. On the cover of the February 15 issue, Vogue showed lipstick and finger-nail shades that precisely matched. Lots of people wrote in to find out how they could get other matching shades, and it was really just a matter of matching existing shades as closely as possible. Now, the Ruby (Continued on page 98)



# To lounge in



FORMAL LEISURE (ALTMAN • MAISON DE LINGE)



AFTER THE BATH (NANCY LINCOLN GUILD)

For formal leisure—tea or dining at home—the hostess gown, from Altman, at the far left is charming. It's made of peach coloured lace, durable enough to be practical, satin to match, and mink bands

Beside it is Maison de Linge's sapphire-blue transparent velvet tea-gown, luxuriously long and trimmed with deep chin-chillé cuffs—as chic and as comfortable for the cocktail hour as for dinner at home





RELAXATION (BOURNEFIELD)



After the bath, a hand-quilted wrap-around robe of tailored blue satin will stave off the first chill of an early autumn morning (opposite page). It's as becoming as it is warm, with no unmanageable bulkiness

You can relax much better in luxurious comfort. The simple eggshell satin negligé, above, and the hand-quilted satin cover and cushions are from Bournefield. Poudreuse designed by Joseph Mullen. Lavezzo table

In the boudoir, practicality is as important as beauty. You'll find both in the washable, crinkled peach velvet negligé, above, right. The powder-box, too, is from Elizabeth Arden; bench from the Coventry Shops

For lounging, the pyjama suit at the right is ideal. The trousers and top are made of white-dotted black silk, and the tailored, three-quarters length coat is of black velvet lined with the dotted silk of the pyjamas



LOUNGING (BERGDORF GOODMAN) • (ABOVE) BOUDOIR (ELIZABETH ARDEN)



# Inside Story

## OF THE UNDERWORLD



AND so to bed! But this season you make the gesture in a wash velvet or ninon nightgown that might easily be an evening dress. For sleeping costumes, and that's what they actually are, are triumphs of dressmaking artistry this year and are as elaborate as some of the court robes that inspired them.

In less time than it takes to say Alençon, you'll be more intrigued than embarrassed by such luxury, and you'll thank your stars that the ghosts of Boucher and Fragonard have invaded the boudoir and walked again. You'll fall for the high-busted Directoire décolletage that is the moment's chief enthusiasm, on the delicate hand-run laces, and the swishing silks.

Whatever else you forgo, you must have an Empire nightie, preferably one with a top that fairly drips lace, for it is the outstanding success of the season. Some of the most decorative ones are sold in combination with lace capes and have full-skirted trains that sweep the floor. There are sheer delights in triple voile with ruffled shoulders and trailing hems. Others, of satin, have square necks and tiny cap sleeves. Still others feature the narrower skirt, slit almost to the knee, leaving the bottom plain except for a hand-done binding. This quaint conceit makes an extreme and amusing night-dress, but it is a startling idea of which you may easily tire, unless you plan a really extensive collection.

You will be put to it to decide whether you want the darker laces combined with pastel crêpes that have become almost classic, or whether to join the new school of thought sponsored by Jay-Thorpe that favours laces dyed to match the material, or a deep rose Binche or dusty coral Valenciennes hand-whipped to a butter coloured gown, slip, and panties. These more decided shades are recommended particularly for wear under beige and brown, but they are appropriate with other wintry shades.

The quantity and depth of these laces will depend largely on the (Continued on page 100)

Emma Maloof's exquisite combination (extreme left) of peach crêpe has tiny satin flowers appliquéd at the corners of the hemstitched squares. Hand-run Alençon lace trims the top and bottom

- A pink crêpe combination (top of panel) has a fitted top of appliqué and point de Paris; Kargère
- Directly below it, a pink satin combination is embellished with elaborate diagonal hemstitching and cleverly inserted hand-run Alençon; Emma Maloof
- Left, a white triple silk voile-and-satin combination; brassière top and Alençon lace; Bournefield





For best—the pink silk crêpe evening slip at the far right, below, with its point de Paris lace appliqué at top and bottom; from Kargère

- The tailored, heavy white satin slip (top of panel below) has a hand-done monogram; Bournefield
- Below it, a simple pink crêpe slip has fine hand-embroidery and Valenciennes lace; from Kargère
- (Bottom of panel)—a fitted brassière top is achieved by the ingenious insertion of hand-run Alençon lace and satin bands on this pink crêpe slip. A band of the lace trims the hem; Emma Maloof



Directoire in inspiration is the nightgown on the large figure above. It's of peach satin, with appliqué flowers and Alençon lace. The puff sleeves are of chiffon banded with Alençon; Bournefield

- The well-fitting pink silk crêpe gown (small sketch, top of panel) has Alençon revers; Bournefield
- The pink triple voile gown (centre of panel) has a broad satin sash and a satin appliqué daisy chain to outline the off-shoulder collar; Emma Maloof
- Blue and pink georgette with tiny flowers is used for the gown at the bottom of the panel; Kargère



# Vogue's Spotlight

BY MARYA MANNES

ONE night we had an Utopian dream. We dreamed that all the phases of the theatre and screen had juggled themselves—like the numbers in *Imp*—back into their rightful and appointed niches. We dreamed that the stage had given up plays in twenty scenes and four hundred characters and turned them over to the movies, where they could be handled without creakage and confusion. That the movies gave back to the stage all scripts that depended on dialogue and unity of scene; adopting instead ideas based on fantasy of space and time. And that operettas were once more played in those jewel-like, tiny theatres where first they breathed.

The dream is reasonable enough to become reality. Heaven knows, enough money and sweat have been spilled in proving, by tragic mistakes, the truth of it. We know what, first of all, harmed "*The Great Waltz*," whose charming original costume designs by Doris Zinkeisen and Irene Sharaff cover these pages. Size harms it—as size harms good restaurants, good string quartets and all other things; tangible and abstract, where quality is god and intimacy vital. Try as he would, Hassard Short could not make the Center Theatre intimate and warm. Not by the false proscenium that cost many thousands, not by all the wizardry of his mechanics.

Operetta is a small and precious thing, to be treated as gently as a bird in the hand. A good score, a small or-



chestra, trained voices, and a simple setting—that is enough delight. With three hundred costumes on the stage, each of them beautiful in itself, you see only a confused and formless kaleidoscope. With twenty, in a small house, you can enjoy the colour and texture of each one. In a little theatre, a good voice—even a small one—can be a throbbing, personal experience. In a huge barn, amplification makes it canned, impersonal, and distant in spite of its loudness. The voice is lost in space.

Operetta should cast an intimate glow, embracing in its radius the last listener in the last seat, who is himself not too far away to hear the faintest flutter of the heroine's breath or see the slightest gesture of the hero's hand. So it was in Vienna, when Mozart operettas were played in the Hoftheater and the Redoutensaal, jewels of theatres. So it could be here.

We see no reason why operetta should not become a vastly successful form of entertainment. It need not be Viennese. Jerome Kern, for one, has shown us well enough how it can be translated into modern terms. "*The Cat and the Fiddle*" was not only an artistic triumph, but a Broadway hit. Why not operettas of New York, of the West, of the South? The form is so rich. It has dancing and singing and acting and poetry and prose and colour. It can be really funny—not with that ghastly humour of the traditional musical-comedy book. It need not be sappy or hygienic or childish or dull, as "*The Great Waltz*" is. It is amazing how Moss Hart—a sophisticated writer, a master of hard-boiled dialogue—could so fall under the ponderous spell of tradition as he did in that libretto. Why, why, why? Surely we have gone beyond the day of saccharine and illogical heroines, of stuffed and pretentious heroes? Poor Johann Strauss, father and son. How their humanity was stripped







from them! And how their waltzes, so lilting, so nostalgic, became canned echoes in a mechanized vault.

Ah, well. Let the dream go on. Let us see what the producing genius of a Hassard Short, the scenic brilliance of an Albert Johnson, and the costuming of Sharaffs and Zinkeisens will do, visually, for the operetta of the future, played in a house no bigger than the Masque. Let the Kerns and Cole Porters, the Berlins and the Gershwins and Schwartzes of this world turn their melody towards this end. And let the Music Hall, with its incomparable Rockettes, stand as the only theatre in the world that has made a virtue of size.

• After a fortnight of negligible and chilling efforts, two plays brought dignity to the theatre. One was "Merrily We Roll Along"; the other, "The Distaff Side"—opposite poles of playwriting.

"Merrily We Roll Along" is a merciless search into the origins of "successful" people. With every scene, it goes back further into the past; the past of the fashionable playwright, of the great actress, of the lost and drunken authoress. You will recognize, easily, some of the current professional favourites of to-day in these people. But what we admire most about the play is not so much the wit and excellence of the writing as the sincerity of intent. George S. Kaufman and Moss Hart have had the courage to lay aside their wise-cracking for wisdom. They have shown themselves, in this play, to be mature and human. In a sense, they have had themselves up for trial.

As for the acting, we doubt if Kenneth MacKenna and Walter Abel and Mary Philips ever shone to better advantage. All three performances are superb. It is not an easy task to grow convincingly younger and softer with every scene, but they do it. (Continued on page 104)





SCOTCH WAYSIDE INN



THE TIDAL SEA POOL AT NORTH BERWICK



LORD AND LADY PORTARLINGTON, LORD CARLOW, CAPTAIN MENZIES



MR. GURNEE MUNN AND MR. GURNEE MUNN, JUNIOR



HOT LUNCH ON THE MOORS WITH THE HERBERT PULITZERS



MR. WOLCOTT BLAIR (IN SLEEVELESS SWEATER) ON THE LINKS AT THE GLENEAGLES HOTEL



# SCOTTISH SPELL

AS SEEN BY HIM

WITH your feet on the moors and your head in the mist, it's not hard to understand why certain people go to Scotland year after year, forsaking all other spots. But to the uninitiated, its magic charm is a closed book. For a long time I've wondered what this craze for Scotland was all about. To me, the idea of sitting all day in the rainfall to catch salmon or shoot grouse seemed dreary and depressing to a degree. What made these people forsake the sun and the sea in exchange for the damp gorse of Scotland? No one ever answered the question. Instead, when they were asked where they had been, they invariably replied, "Why, Scotland, of course," with a very superior air.

I understand that superiority—now. Long before reaching Oban, on the motor trip from London, the spell of the wildly romantic West Coast had seized me, too. And by the time I reached the ferry, where I had to leave my car, and crossed the Loch in a rowboat to find Lord Portarlington's car, which was to take me over the twenty-eight miles of primitive road to Loch Shiel, I was head over heels in love with this enchanted country. With a little something that recalls Norway, the Estérel (seen through coloured glasses), and the Far West of America, it has an additional beauty that none of them have—a haunting poignance difficult to describe. In the ever-changing light, you feel that if you could put out your hand and touch the hills, they would surely be covered with rare old sixteenth-century velvet in every shade of soft green, over which the heavens are continually pouring, in quick succession, gold and silver rain shot with rainbows and brilliant patches of sunshine.

There is something unreal about arriving at a very luxurious house in a wilderness almost devoid of roads,



A CASTLE ACROSS THE LOCH

telephones, and even electric light. In this virgin country, the untroubled waters of the Loch in the distance, the swift river spanned by a beautiful Scottish stone bridge, the deep, dark pools of peat-tinted water, and the smell of the sea breeze coming up the Glen, all contribute to create an atmosphere so far removed from the world of traffic-lights and petrol fumes that the magic of the spell is complete.

In this remote part of Scotland, fishing is the great adventure. There is always that big fish lurking in the river, mackerel in the sea lochs, then pancakes and scones for tea, followed by more fishing and finally a luxurious hot bath in dark brown peat-water before dinner, when the catch of the day is featured on the menu.

Lord Portarlington, dressed in a completely shower-proof kit (which he invented himself and which consists of a water-proof jacket and a skirt-like affair to cover his legs), fished from the stands in the river until it was too dark to see. Lady Knollys, having first tried fishing from a boat and then from the bank, returned requesting the masseuse to take the kink out of her aching shoulders. (Most of the up-to-date country houses now have a masseur or masseuse attached to the staff.) Captain Ian Menzies caught the big fish. And I sailed round from Loch Linnhe to Loch Shiel in Lord Carlow's boat, lunching picnic-style on the bridge in the hot, Riviera-like sunshine, which was followed by a squall. That is life on the West Coast.

The "Loch Ness Monster" made the shores of Loch Ness the goal of all motorists in Scotland this year. In spite of considerable journalistic discrediting of the monster, curiosity still runs high, and many are the strange tales told about it. Along this splendid road, there is now a never-ceasing stream of cars, their drivers making a zigzag trail with both eyes on the lookout for the Monster (and I was no exception to the rule). Every few yards along the shore, people are stationed, camera in hand, patiently awaiting the great moment when the head of that incredible monster might rear above the waters.

This is also a favourite mooring place for caravans, and, incidentally, I am convinced that these have a great future. Many of them look so (Continued on page 106)



THE EARL AND COUNTESS OF MUNSTER RESTING IN A BUTT



	OCCASION	ACCESSORIES	ESCORT	WRAP
1	COCKTAILS MOVIES 			
2	WEDDINGS RECEPTIONS, etc. 			
3	RESTAURANT DINING THEATRE 			
4	TEA OR DINNER AT HOME 			

1 Here is the simple tailored use of formal fabrics in a perfect costume for cocktails or the movies, worn with a velvet hat and topped by your fur coat when it's cold. Black ribbed velvet for the suit, with a short-sleeved lamé blouse and an orange scarf—grand for restaurant dancing. From Pauline Turner

2 A very special kind of costume for those who have an extensive wardrobe. The skirt is somewhere between street and ankle length—just formal enough for weddings or receptions. The brown crêpe dress with a lamé gilet is from Sada Sacks. A fur cape and an upturned, coq-feathered hat are good complements

3 A discreet silver lamé collar finishes this simple black velvet tunic-dress with a tiny slit at the hem. Perfect for dinner and theatre when one's escort is in black tie; from Rose Clark. With it, a Mephistophelian version of the duocorne with a brief veil. All three hats are from Sally Victor

4 For that evening alone with a book, for your informal dinner, or for tea, this hostess gown that is trained, but severely tailored around the top in amusing contradiction, is ideal. It is made of a deep green crushed velvet and relieved only by gold-rimmed buttons of the same velvet. This is from Saks-Fifth Avenue





# The truth about—

## DRESSING AFTER FIVE



QUESTION: May I wear my low-backed, full-length velvet dress and a velvet hat to cocktail parties?

ANSWER: Not unless you're popping in on your way to dinner. (In that case, you would drop in late with an escort in a dinner-coat, to add moral support.) But it's still safer to under-dress than to over-dress, so why not something in street length with formality achieved by fabric, line, and accessories? (See figures Nos. 1 and 2.)

QUESTION: What's all this about evening gowns with hats this year? I'm dining with an observant man, and do I dare do it? (He'll be in black tie, probably.)

ANSWER: Despite the ladies at the Long-champ night-races who made head-lines by wearing big hats and feathers with their formal gowns, this mode is in its infancy in America. So, for your dinner at a restaurant, two solutions: Your dinner-dress with no hat and not too much décolletage. Or a dinner-dress, long- or short-sleeved, but with a covered look, that you wear with a hat to look very chic, this season. The hat may be tiny and veiled (or feathered) or have a medium brim turned up on one side. The velvet gloves and high-cut crêpe shoe in the chart, by the way, add a fillip. (See figure No. 3.)

QUESTION: Will I look foolish in a train at my own cocktail party when some of my friends are apt to romp in in sporting Glenurquhart plaids or tweeds?

ANSWER: Within your own walls, dear lady, you can wear almost anything you please—as long as it belongs definitely to the drawing-room and not to the boudoir, like some "hostess gowns" we've seen. House-coats are terribly chic this year, and little trains are full of charm, too. All this applies to dining at home, as well. (See figure No. 4.)

QUESTION: I have to spend lots of evenings with my beau with no more excitement than a quiet dinner and the movies. Wishing to keep my private and office lives apart, I'd like to wear something a little festive without being dressed up. What shall I buy to fit this need?

ANSWER: Rush out and buy a black velvet suit. (See figure (Continued on page 103)





## NEW HIGH IN SHOES

IN NEW YORK—If you're down at the heel this season, you're smart, not impoverished. Your sports shoes, your street shoes, your dance shoes, your skeet shoes—all of them have lower heels. They've lost a lift — some of them two or three — to gain a lift.

Higher cuts prevail for every occasion, in some instances climbing as high on the ankle as a seven-eyelet shoe would go. Buckles, big and little, at the side or centre-front combine height with decoration. Fringed tongues, Oxford lacings, even high T-straps contribute to the heightening effect in many new shoes, and achieve a snug, well-fitted look over the instep.

Discreet pipings and subtle shoemaker details enhance the new alligator and suède models without making them look fussy.

Coloured shoes, long fashion's stepchild, have come into their own. Nancy Haggerty has made some very amusing ones for street wear in dark green and dark red smooth calf, and even reactionary bootmakers confess to a seasonal weakness for navy-blue and *sang-de-bœuf* for sports.

For evening, the closed-in shoe is news. There are plenty of openwork models available, but the more covered effects are a good deal newer. You'll wear more detail on your slippers than you ever suspected any well-dressed woman would—but it will be inconspicuous and beautifully done. Velvet, crêpe, satin, and faille are the smarter fabrics—especially velvet — with kids often combined with dull gold or silver lamés.

I. Miller's new Empire collection goes the whole way in filling the need for an intermediate shoe that is formal enough to wear for cocktails or dinner, yet isn't spectacular on the street.

IN LONDON—Here, too, the most significant shoe news is the higher cut. Oxfords and ties (which are much worn), strap sandals and opera pumps (which are still the smartest of the lot)—all of them feature the higher throat.

Heels are generally much lower, even for formal use, but there is a chic group of brave young souls who hazard a five-and-a-half-inch heel of the straight Spanish variety for afternoon and evening alike. (Continued on page 109)





Ducharne made the lovely diagonally striped silk used for the Rose Clark dinner-dress in the photograph below. Its silver-corded, pale blue taffeta skirt rustles in a circular swirl above the dyable crêpe T-strap Premier sandals, buckled at the side and with intricately stitched silver kid trimming. The cobwebby evening stockings worn with them are in McCallum's "Mellow," one of their two new after-dark shades. The other shade is called "Sunglow"

Nothing could be smarter with the dull green checked tweed suit on the opposite page (from Hattie Carnegie's Ready-to-Wear Department) than the brown alligator Premier pumps cut in sectional designs and suggesting three leathers (from Altman). The "Ring-Free" stockings are in Humming Bird's new shade, "Biscayne." The Irish terrier is Champion Sun Fish

Rough leathers, like the one used for the shoe in the middle photograph, above, seem made for wear with hardy, rugged tweeds. These high-cut brown walking shoes, with a becoming bias treatment across the instep, are discreetly perforated and buckle at one side. E. P. Reed's shoes, from Cammeyer. The Gorden Ne-Flex stockings are in a taupe called "Gypsy"

Evening slippers must be particularly lovely now that slit skirts are smart—as lovely as the black crêpe and moire strap sandals with silver swirls, worn with the black velvet dinner-dress at the upper right. Dress and slippers from Bergdorf Goodman. The stockings are in Belle-Shar-meer's evening shade, "Coquette." Jewels, Black, Starr and Frost-Gorham



STEICHEN





NELSON

QUESTIONS rain in on us. What does one wear under the new strapless evening gowns? What does one wear when one needs a firm foundation, but has a very low-backed evening gown? Vogue knows all the answers, and here they are in words and sketches.

For the strapless gowns, the bust must be supported from beneath instead of being pulled up by the shoulder-straps, so that an all-in-one foundation is almost imperative. For the low-backed gown, one depends on clever cut for support—as in the low-backed models opposite.

Among other bits of corset news—Gloriane makes a long pant-leg evening girdle to prevent a low bulge. (The Carter model, opposite has a strap pant-leg, too.) And when the décolletage is extreme, there's Schiaparelli's silver lamé brassière that shows frankly; Milgrim will make it. Molyneux gown above from Milgrim. Jewels; Saks-Fifth Avenue





## Strapless, backless

- Innocent of shoulder-straps, the Alençon brassière of Cadolle's satin and Lastex all-in-one (opposite page, above) clings securely by virtue of adroit cut and boning; Saks-Fifth Avenue
- Below it, an Alençon lace, Lastex, and crêpe trifle of a lightly boned strapless brassière that buttons to smooth-fitting panties. Imported by Bergdorf Goodman
- Model's all-in-one foundation (directly above) of woven Lastex has an inconspicuous Talon fastener in the back and a satin panel in front to give firmness; Saks-Fifth Avenue
- For the low-backed evening gown with some shoulder covering, this Carter pant-leg all-in-one (centre) of supple knitted Lastex. The open underarm section gives great freedom; Best
- Even with an extreme décolletage, the Lily of France all-in-one (upper right) controls a mature figure. Of satin, lace, and French elastic; Altman
- Extreme right—Cadolle's strapless all-in-one of fine, supple French elastic is moulded down well over the thighs. From Bonwit Teller
- Vonny made the radical strapless half-brassière topping a two-way-stretch foundation (at right)



# BEAUTY BUSINESS

THIS is a time of year when we make a grand tour of beauty gathering. Of course, we're continually doing that. But this beginning of winter always seems to be the open season for going to parties, having fun, and finding ways of making ourselves as handsome as possible. In our tour, we've discovered a whole merry-go-round of new things.

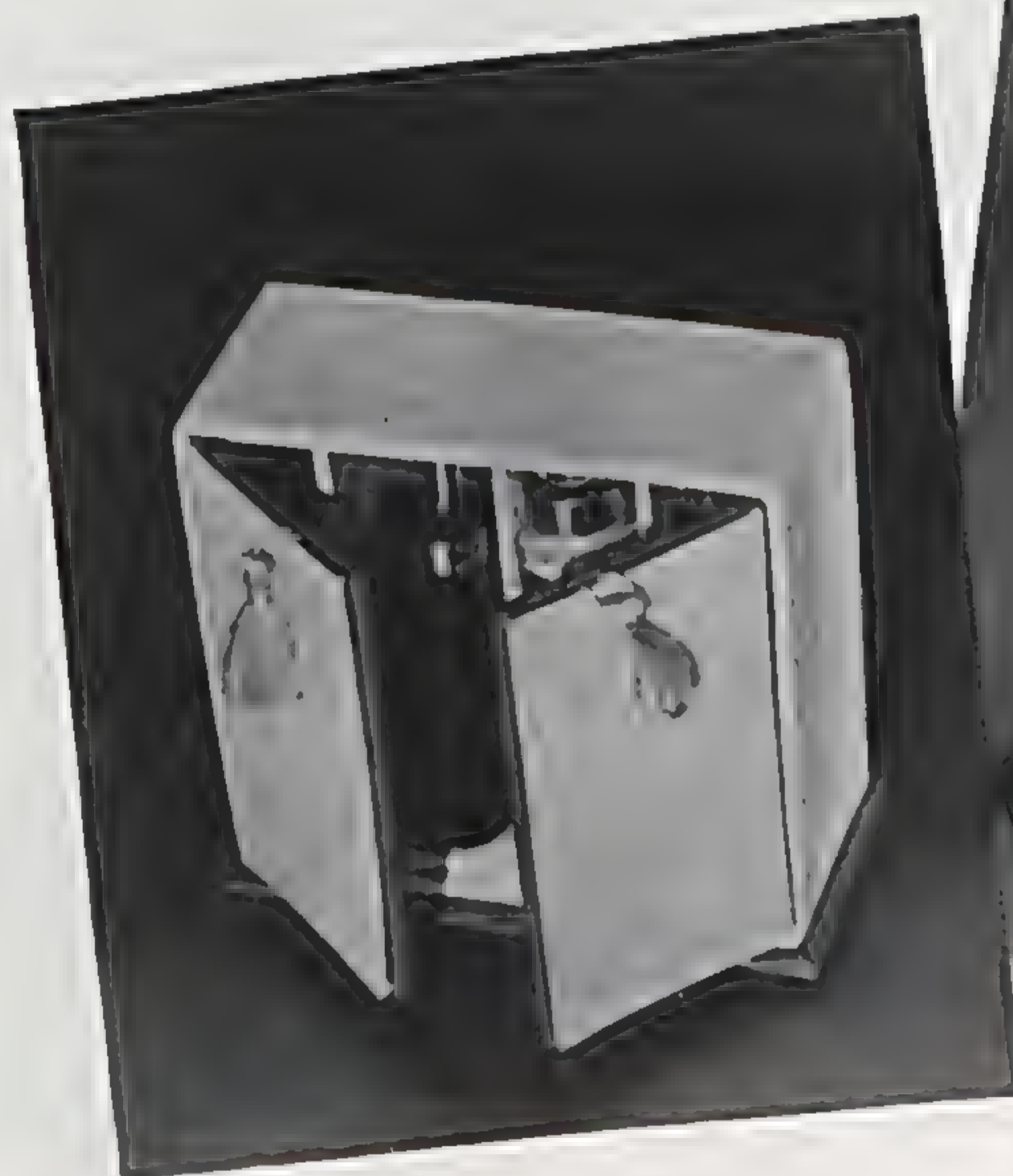
- To begin with, there is nothing more satisfactory than having a theory beautifully demonstrated before our very eyes. This happened to us not long ago at The Green Ball. We thought the lovely ladies who were all done up in green to take part in the pageant of paintings looked unusually lovely. "Green," we were murmuring to ourselves, "is a pretty difficult colour to wear, taken by and large," when we discovered that each lady, before she went out into the limelight, had been made up by Marie Earle so that her face and her dress made a beautiful harmony. We thought this was all pretty smart, so we talked to the Marie Earle people and found that they had been practically living among the important new green shades for the past weeks, studying them in their relation to every type of skin colouring. And the result of their research was the self-evident fact that all the wearers-of-the-green looked dazzlingly lovely. So-o-o, it only proves again, that if you are well made up for what you wear, you can wear anything.

Incidentally, it was particularly interesting to note how Marie Earle varied the green eye shadows (which were put on all but the very blond, who had grey shadow), applying the green lightly or heavily, or tempering it with touches of brown.

If you are in the Marie Earle salon these first chill days, a happy thought is to have one of the hot oil masque treatments that are a *spécialité de la maison*. These do marvels for skins that have become dried (Continued on page 84)



- Top: Weil's luxurious "Zibeline" silk sachet ball and dusting powder in a whirligig box
- Above, centre: A distinguished Caron presentation for men, "Pour Un Homme," a masculine fragrance with lavender overtones
- Above are Prince Matchabelli's beautifully designed enamel powder-boxes, for which crown-imprinted refills can be had
- Right: Helena Rubinstein's gay, tasselled bath chest holding "Enchanté" bath essence, eau de Cologne, bath powder, and soap
- Extreme right: Coty's exciting new perfume, "A Suma," in a frosted crystal sphere



MARTINUS ANDERSEN





STEICHEN

Miss June Collyer in Vionnet's pale blue faille taffeta frock, full and quilted like the gowns that La Pompadour wore; from Rose Amado, New York; I. Magnin, California. Cartier jewels. Coiffure by Michael of the Waldorf





**Three dresses and a coat to wear with them**



# VOGUE'S

## *finds of the fortnight*

**SELECTED BECAUSE**—a winter coat with a detachable fur collar can lead a double life. This one (extreme left, opposite page) is of Forstmann's suède cloth or chevron woollen. It has the new low armhole and a detachable cross fox collar. From Lord and Taylor; \$110

**SELECTED BECAUSE**—a dress made of cloque is made of one of the season's smartest fabrics. This one-piece model (second figure, opposite page) is of checked cloque with rhinestone buttons fastening the double-breasted front. The Tailored Woman; \$30

**SELECTED BECAUSE**—an impeccably tailored one-piece frock, like the third model on the opposite page, is the backbone of a smart wardrobe. It's of Seraceta Cherrib crêpe, with hand-frayed collar and cuffs. In shades perfect to wear under a fur coat. Bonwit Teller; \$23

**SELECTED BECAUSE**—a rich, formal fabric, tailored like wool, is news. In this two-piece afternoon frock (extreme right, opposite page), a supple moire silk is cut on the simplest of lines and trimmed with a collar and cuffs of pastel moire silk. From Altman; \$30

**SELECTED BECAUSE**—this woman's dinner-ensemble (sketched directly at the right) has youth as well as dignity. Of transparent velvet, it has a separate, hip-length jacket and a contrasting coloured velvet-topped dress. The neck-line is draped. McCreery has this; \$30

**SELECTED BECAUSE**—the draw-string peasant skirt for evening is a star of the first magnitude. At the extreme right, it is used on a robe de style of elegant Gros de Londres, sprinkled with coloured metal dots that shine against the dull silk. From Best; \$45

### WHERE AND HOW TO PURCHASE THEM

No matter where you live, you can buy Vogue's Finds of the Fortnight. On page 121 there is a list of the shops that have them. If no shop in your town is on this list, write to Vogue, 420 Lexington Avenue, and we will send you the name of a shop in your vicinity







*Practical*



No. 6833 has the slim bodice and the full skirt of the bell silhouette. An "Easy-to-Make" model, of Brueck and Richards' "Coat of Mail." Designed for sizes 12 to 20; 30 to 38

No. S-3756—A captivating version of the inverted wine-glass silhouette. Inserted godets accent the moulded lines. It's made of lamé taffeta and designed for sizes 14 to 20; 32 to 38

No. 6835—To one slip of Lyons velvet, add a dolman-sleeved lamé tunic to make one of the smoothest of cocktail frocks. It's an "Easy-to-Make" model. Designed for sizes 32 to 42

No. S-3757—New as to-morrow is the peg-topped skirt of this one-piece afternoon frock. It's made of Shelton Looms' "Crystelle" velvet. It is designed for sizes 14 to 20; 32 to 38

No. 6824—Top this two-piece "Easy-to-Make" tunic frock with the looped collar shown or with a tailored tuck-in scarf. Of Celanese's wool-like "Diagocel." Designed for sizes 14 to 40

No. 331—A dress of severely beautiful lines. The collar muffles the throat to just below the chin. Made of Duplan's Seraceta "Miracle Crêpe." Designed for sizes 12 to 20; 30 to 38

No. S-3758 has the interest concentrated in its bodice. The inserted blouse sections are gathered into a tied collar. Of Skinner's De Luxe satin. Designed for sizes 32 to 42

BACK VIEWS APPEAR ON PAGE 102



*dressmaking*

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; 1196 THE MERCHANDISE MART, CHICAGO, ILLINOIS; OR 523 MISSION STREET, SAN FRANCISCO, CALIFORNIA; IN CANADA, 360 ADELAIDE STREET, WEST, TORONTO, ONTARIO. PRICES GIVEN ON NEXT TO THE LAST PAGE.



# Shop-hound



## Tips on the shop market

NOW is the propitious moment to let the subject of clothes monopolize your thoughts and your time. Your apartment has been settled for the winter, your children have been clothed and sent back to school, Christmas is still a bugaboo of the future (don't forget, though, the near future), but, right now, there is a breathing-space, and you had better utilize it to get together a comprehensive wardrobe that will see you through the holidays and make you feel important in your own right. You have been reading for the last two months how divine and varied the clothes are this year, and you have seen enough pictures of them to know that it is true. Now you can see the clothes for yourself; all the French models are in, and there isn't a good shop in town that won't show you any number of Molyneuxs, Vionnests, Schiaparellis, or what have you, with the object of making copies or adaptations for you; and most of the shops have their own interpretations of the mode, as well, created by their designers. My only excuse for singling out various shops is the question of individual service—and expense.

- Stein and Son, at 17 West Fifty-Seventh Street, are past masters at personal attention. They have the indefatigable Miss Steinmetz as designer, and she will take you quietly off to her studio, where you sit amongst easels and tubes of paint and look at her portfolio of dresses and coats designed by her for every occasion. She brings out books of swatches, rolls of fabrics, and you can discuss your colour idiosyncrasies and your figure problem as intimately and secretly as if she were your psychoanalyst. And the result is much the same—you come away with confidence in yourself and in your clothes.

This sort of help is invaluable to the woman who can't face an efficient saleswoman and an array of dresses without getting an attack of acute indecision. It is also good for the woman who has a vague idea about how she wants to be dressed, but can't put it into words or

drawings, for Miss Steinmetz will interpret them for her. Incidentally, when you choose a sketch as your own, it is taken out of the portfolio, and, after the usual formalities of *toiles* and fittings and changes, it is destroyed, so that you have a dress that you won't encounter on any one, until your cook makes a feeble copy of it on her sister's sewing-machine. As to expense, a tea or cocktail dress of deep velvet with a very feminine gilet of finely tucked mousseline, a cowl neck-line, and sleeves edged to the elbow with fine lace, costs about \$185 made to order. A formal suit of black broadcloth with a coat that buttons to the throat will give you a slim princess complex for about \$150.

Of course, the mention of Mr. Stein and his son instantly makes you think also of furs, for they are old masters in this field. I saw an Alaska sealskin swagger coat that shattered that commandment about not coveting in one fell swoop (about \$625). That fur is getting nearer and nearer my preference as winter draws on—it's so effectively warm and soft.

- Estelle-Mildred, at 665 Fifth Avenue, believes in the eternal smartness of black. She says that as a background for jewels, it can never be surpassed. Jewels or no jewels, I'll take their black faille taffeta evening dress wrapped in as small a package as it is possible to put seven yards of hem fulness. It is slim around the waist, and has double revers at the deep V back, more revers in front, and a self-belt with a rhinestone buckle, and it costs around \$135—which shows marvellous observation for one without a pencil. Estelle-Mildred has suits and day dresses that have a thoroughly custom-made air, but which you can walk out in immediately if they fit, and in a few hours if they need alterations.

- Lillian Kedy, at 515 Madison Avenue, has a new shop with an atmosphere of great elegance. But don't let that bother you, for this shop has a lot more to offer than just good names among the

sales force. It was organized around three people: Lillian Kedy, gowns; William Lombardi, tailor; and Martha Dean, milliner—all of whom you may recognize from their past association with one of our best shops. Their idea is to keep a small, select clientele, so that they can supervise every fitting and will never be too busy—or too important—to see to the whims of their customers. That is what I call an idealistic state of affairs, and you should profit by it before their commercial-consciousness gets to whittling away at these high principles.

This shop has a good group of imported French models which can be copied or adapted for you for from around \$85 to \$165. Miss Kedy knows all about tape measures and needles and threads and how to hold her scissors, which, in my mind, is a great advantage over the heads of departments who deal only in personality. Mr. Lombardi is a top-notch tailor and will turn out a perfect suit for between \$100 and \$145. And Miss Dean will drape a hat on your head or copy anything you want copied for around \$18.50 and up. When I was there, Miss Kedy was working on the debut gowns for a mother and daughter (after all, it is sort of a second coming-out for mother, too). One of Chanel's bouffant taffeta dresses was used as a model, and it was made in green for the mother and yellow for the daughter. And there are such nice people around the shop to help you—Mrs. Martin B. Saportas, for instance.

- It's high time we said something about Americans and what they can do. One of them, yclept (Continued on page 94)

- The shops of New York are happy hunting-grounds for Shop-hound. While she can not undertake shopping commissions, she will give information. Address Vogue, 420 Lexington Avenue





# "LIPS MUST WEAR A LUSTRE"

*Helena Rubinstein*

"SPARKLING jewels . . . shimmering silks . . . lustrous lips. The highlights of fashion this season! . . . Your lips must not only be ravishing in color—they must have the seductive moist gleam of youth!" So speaks the great authority on beauty, Helena Rubinstein.

After years of research, Helena Rubinstein has discovered a precious biological substance which actually promotes lip moisture. A secret ingredient which she has embodied in her lipsticks, setting them apart from all others. To the vibrant, lasting colors which have made her lipsticks world-famous, she now adds the very essence of youth! And she creates an exciting new mode in beauty!

Give your lips lustre — give them the ripe bloom of young beauty with a Helena Rubinstein lipstick! . . . There is Red Geranium for the Blonde, Red Poppy for the Brunette, Red Raspberry for the medium type, Red Coral for all types. And "Evening," the enthralling new shade for the cocktail hour. 1.00, 1.25, 1.50, 2.00.

## Glamorous Foundations

CREAM OF LILIES — a soothing semi-liquid cream which gives the skin a pearly glow and makes powder doubly adherent. Most effective for evening. 1.50, 2.50.

WATER LILY FOUNDATION — this exquisite semi-liquid cream is based on the youthifying essence of Water Lily buds. Keeps make-up smooth and fresh for hours. Conceals fine lines. Created in a glamorous Rachel tone, becoming to all types. 2.00, 3.50.

## Misty-fine Powders

For sheer quality, perfect purity, Helena Rubinstein powders stand supreme. Give your skin the benefit of their remarkable ingredients — the glamour of their glorious tones. Remarkably adherent. Textures for Normal, Oily, Dry Skins. 1.00, 1.50 to 5.50.

## Dramatic Rouges

HELENA RUBINSTEIN ROUGES are world-famed for their youthful warmth and brilliance. Marvel at the way they blend into your skin — and stay so fresh and glowing! Shades harmonize with the lipsticks. 1.00 to 5.00.

## Mystery for Your Eyes

PERSIAN MASCARA—the gentlewoman's mascara. Never smudges, runs or smarts. Blue, Blue-Green are the season's smartest shades . . . Brown and Black too. 1.00, 1.50.

IRIDESCENT EYE SHADOW — lends the illusion of largeness, depth to the eyes. Shades to glorify all eyes. 1.00.

EYELASH GROWER AND DARKENER—grooms lashes and brows . . . Exquisite daytime make-up. 1.00.

Helena Rubinstein Scientific Beauty Preparations and smartest Parisian make-up are available at her Salons and all the best stores . . . Visit the Salon for latest make-up news just cabled from Paris and for a maquillage designed to your type. Consultation without obligation.

**helena rubinstein**

8 East 57th Street, New York

PARIS • LONDON • MILAN • MONTREAL • TORONTO  
LOS ANGELES • SEATTLE • BOSTON • CHICAGO • DETROIT





### CASUAL

—a mandarin coat  
of slim silhouette—  
a Stein & Blaine creation  
in natural deep-toned mink

**Stein & Blaine**  
INC.  
13-15 West 57th Street, New York



NELSON

This is the handsome new jar that you will find in all the shops, containing a generous amount of Pacquin's hand cream, that cream so effective in keeping beauty in hand

## BEAUTY BUSINESS

(CONTINUED FROM PAGE 76)

out during the summer, for the feature of the treatment is a masque of gauze that is saturated with a heated facial oil that seems to go in and into your skin. We can never write of these Marie Earle treatments without a reference to the final *petit soin* that is always part of the procedure—the time when your face is “tied up” in gauze, and then chilled, fresh-smelling skin tonic is dripped down over it.

- Speaking of oil, as we were just a paragraph back, we have found one that is proving to be many things to many women. It is the Perfect Cleansing Oil made by Daggett and Ramsdell. The *Perfect* is theirs, not ours, but we wouldn't dispute the use of it, because it would be hard to find a better oil of its kind. It is a thin, bland oil, much pleasanter to use than a heavy one, light pink in colour and fresh in smell. It does a gentle, but very thorough job of cleansing, and, being an oil, it softens, while it cleanses. The makers are careful to remind you that this should not be substituted for your regular beauty régime, but it is the ideal solution if you

feel that one gesture is all that you can make on behalf of your face before you tumble into bed at two in the morning, or before you leave the office in the afternoon. And, think of all the winter winds that are hard upon us! As you know, you can buy the Daggett and Ramsdell preparations in shops everywhere.

- The things we can do to make our eyes things of sheer glamour and allure are practically limitless. And here is a brand-new one. Guerlain has produced perfumed eye shadows, and we consider that practically an ultimate gesture. Of course, anything that is scented with a Guerlain fragrance is bound to be lovely, but these new shadows have far more to recommend them than the perfume innovation. Their shades are among the most exciting we have seen, with *argent vert* and *châtain d'or* creating glamour all over the place at night.

As you may have gathered, we think that eye shadows are one of the most important high lights of the cosmetic picture, and these bear us out completely. (Continued on page 86)

“Exaltation” is a pretty expressive name for a perfume that gives you a new lift. It is Myon's newest creation, a luxurious type of scent, and one that has an amazing faculty of seeming to adapt itself to the person who is wearing it



MARTINUS ANDERSEN



# Let this beauty miracle take place in your skin

WHAT WOMAN WOULD BELIEVE A SINGLE CREAM COULD DO SO MUCH FOR HER SKIN?



We knew we had made a discovery of tremendous importance, but we felt strangely helpless at first as how best to carry our message to women, without having them doubt the amazing claims which must be made in fairness to the product.

For in DELV, Primrose House had created a new type of preparation, formulated a new cream, by entirely new principles, that would truly do more than one thing for the skin and do its work well.

We had provided a cream that women everywhere had been asking for, a single cream that would cleanse, nourish and clarify—actually a basic all-around cream for the daily care of the skin—different from any cream women

had ever used, both in texture and the way it affected the skin.

The facts in our laboratory were unassailable. Our tests were perfect. We were confident of our ground. But would the skeptical woman believe that a single cream could do so much for her complexion?

## *We gave DELV to 537 women*

Finally we decided that the only sensible plan was simply to let women convince themselves. So we furnished DELV in plain jars to 537 women.

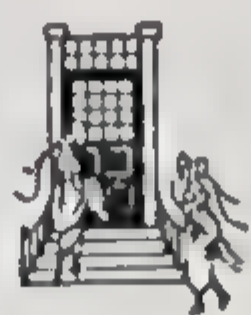
We asked them to put all other creams aside and use DELV exclusively for all beauty purposes until the jar was empty. Then we asked them to tell us quite frankly what they thought of this new cream.

Within a single month's time, 511 of those 537 women came back with the most enthusiastic reports. They told us it was the simplest and most satisfactory beauty treatment they had ever known. Most of them wanted to know where they could buy the cream, regardless of price.

## *Now we ask you to make the DELV test*

Realizing there is nothing like personal experience with DELV to convince women of its value, Primrose House asks you to try this marvelous new all-around cream. Simply fill in the coupon below and mail it to us together with 3¢ in stamps for your sample jar. If you wish a full size jar of DELV today, it is on sale at leading department and drug stores. The price is amazingly low, only one dollar.

# DELV



## Primrose House

PRIMROSE HOUSE  
595 Fifth Avenue, New York

(V-11)

Please send me a sample jar of DELV. I am enclosing three cents in stamps to cover cost of mailing. (Print name and address)

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

[ This offer is good in the United States only ]  
Three cents in stamps must accompany this coupon



The ecstasy  
of a  
moment  
recaptured  
for all  
time



ZIBELINE



This is the brand-new Primrose House case, which is such an achievement in practicality and chic that you really should see it to judge it for yourself. Everything you need is there, and you can get it for a surprisingly reasonable price.

## BEAUTY BUSINESS

(CONTINUED FROM PAGE 84)

They are put up in smart green cases, and there are more subdued shades, as well as the glittering ones, for those who still have conservative ideas on the subject.

Guerlain's "Shalimar" powder now has a companion piece in a powder scented with "L'Heure Bleu," and high time, too, we say, since "L'Heure Bleu" is a particularly lovely fragrance for a powder. It is made in seven shades, including the so-flattering tea-rose. The final bit of Guerlain news at the time of writing is the introduction of new small sizes in their two most recent perfumes—"Vol de Nuit" and "Liu." These are in one-ounce bottles, replicas of the original bottles.

- Small versions of de luxe perfumes seem to be the order of the day, because so many of the important makers now have them. Caron started the recent movement with the presentation of their one-ounce size "Tabac Blond." Lucien Lelong's lovely mirror bottle of "Mon Image" is now in a new small version, at a new small price, still all done with mirrors. Parfums Ciro have brought out small editions of both "Surrender" and "Reflexions," two lovely and lasting fragrances that are done up in such a grand manner that they will make most impressive gifts. Both of these bottles are done by Baccarat in France.

Houbigant, too, has finally broken down and produced a small bottle of

"Idéal." Here is a perfume of which we can say that what was good enough for our mothers is good enough for us, for "Idéal" is a perfume that has been beloved straight through the years. The very thought of that golden lady on the label makes us break into nostalgic memories of the day when a bottle of "Idéal" occupied the place of honour on the dressing-table of our mama. This was the first fragrance, that Houbigant introduced in America, and this new small bottle is a testimonial that its following has stayed by it. It is a cunning bottle, in the same simple, square shape, done up in a gay box in chintz design that makes it nice for Christmas.

- Ybry has gone about this matter of presenting a new version of the de luxe scents in a different way. In France, some of the *grands parfumeurs* sell the same perfume that is contained in their most de luxe bottles in simple crystal flacons, as well, and the plan seems to work, because both versions keep on selling. So Ybry tried the idea out in one department shop, taking "Femme de Paris," which is in the jewel-like bottle in the hand, some leather jewel-case, and putting it up also in simple crystal flacons for a much smaller price. It worked like a charm. Women who loved the jewel-case for itself and kept the original bottle on their dressing-table kept on buying that (Continued on page 88)

Kathleen Mary Quinlan has done this flat week-end beauty bag with zipper sides and water-proof washable lining. Complete, smart, compact to carry or to pack, it is the type of accessory that makes you wonder how you got along without it all these years



MARTINUS ANDERSEN





## Within a Budding Grove

IN THAT Arcadian woodland where children dwell, young minds are as pliant and yielding as green young trees. Like trees, they draw from the soil of heredity what nourishment it can give. But if our children are to grow to a rich maturity . . . to be healthy, to think originally, to find a deep refreshment in the arts . . . skilled guidance and direction must shape all their impressionable years.

Fortunate is the child whose parents early conduct him into the enchanted world of music. He may never appear on concert stage or public platform . . . but nothing can take from him the joy, the solace, the inspiration of music. And fortunate indeed is that child when parents — determined that talent shall

develop unhampered—choose for his instruction the one, the incomparable Steinway.

Stirring interpreter of the dreams of genius, the Steinway has been the beloved instrument of virtually every notable pianist since Liszt. Wagner used the Steinway . . . as does Paderewski . . . as does Hofmann. In the great conservatories of Europe and America its pre-eminence is acknowledged. And in homes where a superb piano is the center of a cultured environment, it is taken for granted that the piano shall be a Steinway.

There is an impression in certain quarters that only the very wealthy or the very talented may own the Steinway. Quite the reverse is true. The Instrument of the Immortals is

essentially a piano for the home—and for the home of modest income. You can have a Steinway delivered *at once* by making a small down payment on the purchase price. The balance may be conveniently distributed.

**THE NEW STEINWAY ACCELERATED ACTION** Accelerated Action, a new and wholly exclusive feature of every Steinway, increases the power and beauty of the piano's tone, permits greater precision and speed, reduces measurably the effort required in playing. This is an improvement of historical importance both to the young student and to the most accomplished pianist. Yet the cost to you is no greater!



THE STEINWAY BABY GRAND FOR AS LITTLE AS  
**\$1175** SMALL DOWN PAYMENT  
*Balance conveniently distributed*

There is a Steinway dealer in your community, or near you, through whom you may purchase a new Steinway with a small deposit — the balance distributed over a convenient period. Used pianos are accepted in partial exchange. STEINWAY & SONS, Steinway Hall, 109 W. 57th Street, New York City, just west of Sixth Avenue.

THE INSTRUMENT OF THE IMMORTALS  
**STEINWAY**



# Party days call for the best in Candy

These are party days. More entertaining. More social good cheer. Gracious living and hospitality, of course, call for the best in candy, and naturally, the choice is Whitman's Chocolates. The hostess who provides Whitman's Chocolates gains extra honors for smart hospitality. And the appreciative guest can find no happier way of saying "Thank you for a delightful time" than with a box of Whitman's. America's finest chocolates—in beautiful packages, at 25c to \$7.50—are ready at your dealer's NOW.

The thing to do...take...give...send...

*Whitman's*



**Chocolates**

© S. F. W. & Son, Inc.



**The SAMPLER**

America's best-liked box of candy—  
17 oz., \$1.50—also 2, 3, 5 lb. sizes.

**The FAIRHILL**

Outstanding box of candy at \$1 lb.  
—also 25c, 50c, \$2, \$3, \$5 sizes.

## BEAUTY BUSINESS

(CONTINUED FROM PAGE 86)

one. Those who put the perfume into their atomizers or dressing-table bottles as soon as they got it anyway were delighted to buy the simpler bottles and save money. So, now you can find "Femme de Paris" in both versions in your favourite shops. You just pay your money and take your choice.

• Gabilla has a new little bottle of perfume, too, but this comes to you free for nothing, because it is tied around the neck of the new Gabilla toilet-water bottle, so that you can try the extract while you are using the toilet-water. A nice idea, and especially nice if you are giving it as a gift. It looks very gift-like, too, done up in coloured Cellophane. The new toilet-water is made in all of the Gabilla flower fragrances, those beautifully true flower perfumes. Gabilla's "Vierge Folle," by the by, is one of the loveliest sachet fragrances of which we know, and the sachet powder is now done up in smart new bottles. There is a revival of enthusiasm for sachets, and this is a good one to further the cause.

• No doubt, you have seen Grace Moore's picture, "One Night of Love," and perhaps you have also sniffed at the perfume which Prince Matchabelli named for her. If you haven't, you should, because it is a lovely one. It is the kind of fragrance that becomes even more lovely the longer you wear it. Matchabelli says it sings, and that is a very good expression, because you feel it in the air about you when some one is wearing it.

• Corday has gone in for ensembles in a big way, this autumn, a theory of which we are always strongly in favour since a harmony of fragrance is a point of discrimination to us. First, Corday has produced eaux de Cologne in the fragrance of the popular scents—"Toujours Moi," "Orchidée Bleue," "Jasmin," and "Gardenia." Then, these have been grouped in ensembles—the "Toujours Moi" group includes eau de Cologne, perfume, and face powder, for example, and there are further bath powder and eau de Cologne sets. You will see these in the smart shops in most attractive versions. Another bit of Corday news is that the regular eau de Cologne is now put up in new four-ounce bottles, in pretty pas-

tel tints with smart chromium tops, another gift item to put on your list of "little gifts."

• Louis Philippe's famous little red box has produced two brand-new shades, "Poppy" and "Pandora." "Poppy" is just what you would expect, a bright shade with warmth, and "Pandora" is a deeper vivid red. Louis Philippe has an amusing new stunt with which clients can try the effect of rouge and lipstick. It is a machine called the Reflectograph, and, as you read this, it is scheduled to be in Philadelphia and vicinity, but it is travelling around the country, and if it lands in one of your shops, try it. You look into the machine at the faces of Norma Shearer, Jean Harlow, et al., and, *mirabile dictu*, find your own features transposed upon theirs. When you find the star that fits your face—and one always does—you can get points about applying your cosmetics from their make-up. This is called Making Up to the Stars—foolish, but fun.

• Harriet Hubbard Ayer has assembled a set of her famous preparations in a compact package that she calls her Week-End Beautibox. This is a trim, tailored bit of beauty business, done up in white and gold and containing jars and bottles of Luxuria Skin and Tissue Cream, Eau de Beauté, and Beautifying Face Powder in supplies sufficient to last for not one, but many week-ends. If you are one of the army of Harriet Hubbard Ayer devotees, you will be delighted to have such a compact set to carry your pets about in. If you haven't tried them, this is a convenient and economical way of doing so. And any young person whose beauty budget has allowance restrictions will fall upon this with glee. Of course, you can get the Harriet Hubbard Ayer preparations, including the new Beautibox, which is just arriving at the toilet-goods counters in shops all over the country.

• Trulip, as you may have heard from its followers, is one definite answer to a demand for a lipstick that will stay on. Furthermore, it is one that you put on, then rub off again, which always intrigues us. After you have applied it carefully, you let it set for three or four minutes (no longer), then remove it with a (Continued on page 90)



These are the three Hudnut vanity-cases that are having such a current success. The photographs can't do justice to their effective colours. The round is double; the oblong triple; and the large one very conveniently holds your cigarettes, powder, and rouge

MARTINUS ANDERSEN





# It's fun...giving yourself this Salon Facial



● Radiantly lovely skin isn't something to envy in others. It's something to get for yourself as quickly as possible! And there are two sure ways to go about it. You can let experts in the Dorothy Gray Salons bring out beauty you never knew you had. Or you can do it at home with your own hands! Dorothy Gray tells you right here exactly what to use, and how to use it. She calls it her "1-2-3 SALON FACIAL." Just do these three things every day...and give yourself that envied "salon-cared-for" look.



## 1. Cleanse

At night, all make-up, all traffic film and drying dust must come off! The first step in every Dorothy Gray treatment is cleansing with a delicate, melting cream that reaches deep into those dirt-choked pores. For dry skins, Dorothy Gray recommends her new *Cream* 683

... straight from the Dorothy Gray Salon (683 Fifth Avenue), where it was developed as a special softening cleanser for dry skins. It contains vegetable oils, and is double-beaten to a froth of atoms, so it is lusciously light and penetrating. Use it in the morning, at night, and during the day to remove make-up and choking dust from your pores. Keeps skin pure and flower-soft. \$1, \$1.75, \$2.75. Normal and oily skins should use the original *Dorothy Gray Cleansing Cream*, marvelously quick to liquefy and cleanse. \$1, \$1.75, \$2.75.



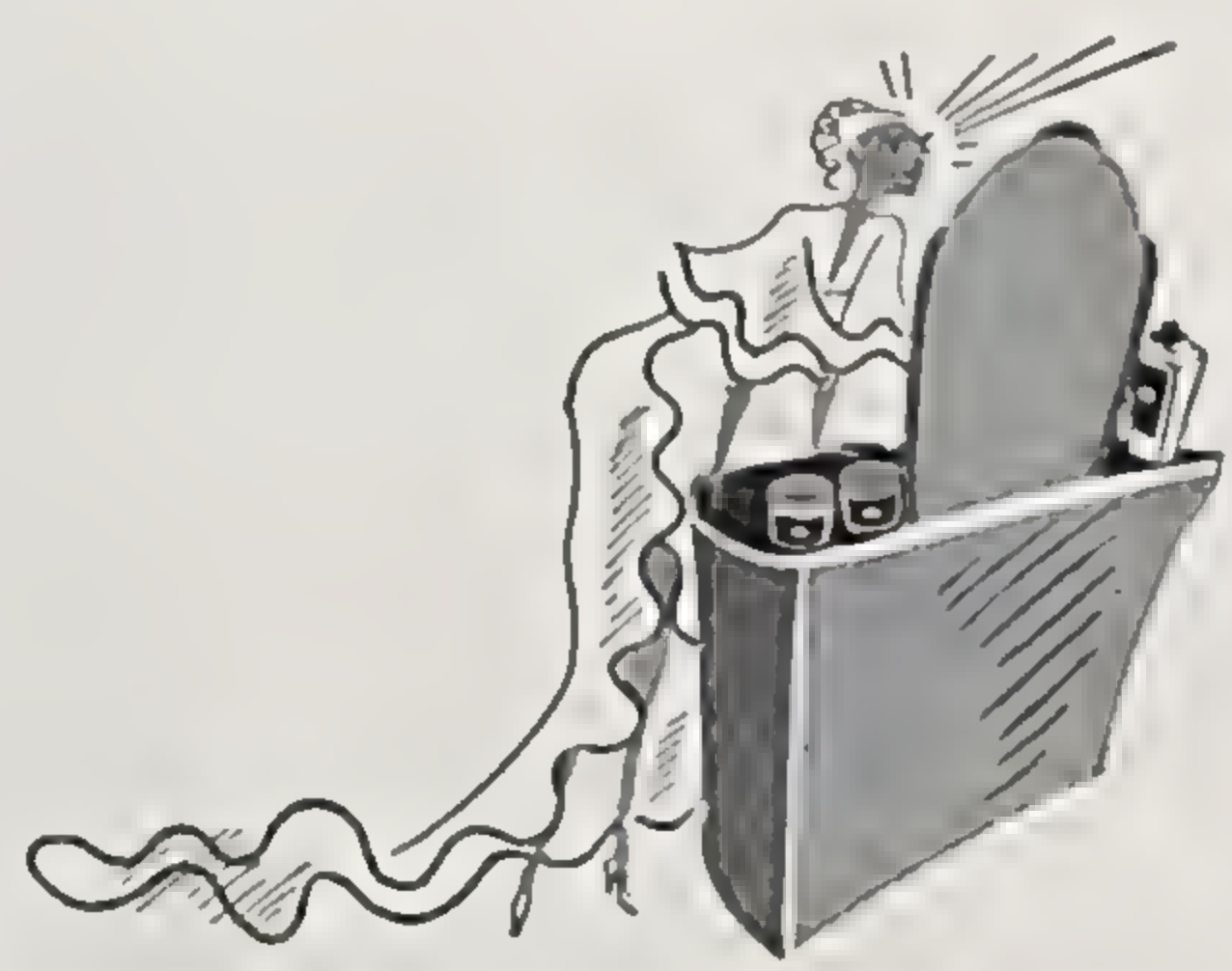
## 2. Soften

After cleansing, use your emollient...or *wrinkle-chaser*! You can prove that wrinkles are *not* a necessary evil. Just pat, pat, pat in the emollient. Do it briskly with your finger-tips, or the Dorothy Gray Patter. Leave a tiny bit on overnight. It helps smooth out "laugh," "squint," and "worry" lines... makes the skin soft and flexible. For dry skins, use *Dorothy Gray Special Dry Skin Mixture*, \$2.25, \$4.50. For oily and normal skins, use *Dorothy Gray Suppling Cream*... a special lubricating cream that keeps the skin soft and smooth, yet discourages excessive oiliness and blackheads. \$1, \$1.75, \$2.75.



## 3. Stimulate

Next morning, after cleansing, comes the *wake-up* step. Dampen a bit of cotton with the lotion. Remove excess cream, and pat up circulation. Watch your skin come to life. Notice how fresh and glowing it looks and feels. For dry skins, *Dorothy Gray Orange Flower Skin Lotion*, \$.85, \$1.75. For coarse pores, oily and normal skins, *Dorothy Gray Texture Lotion*, \$1, \$2.



**HAVE YOU COARSE PORES? EYE WRINKLES? CREPY THROAT? BLEMISHES?**  
You can quickly correct these troubles. Dorothy Gray makes a special corrective preparation for every skin fault. At leading drug and department stores. Dorothy Gray, 683 Fifth Ave., New York. ©1934, Dorothy Gray

# Dorothy Gray



## BEAUTY BUSINESS

(CONTINUED FROM PAGE 88)

tissue, and there are your lips beautifully coloured, but completely natural, and that is the way they keep looking for hours. The reason we bring all this up at this time is because there are two new Trulip shades just being introduced—"Gringo Red" and "Raspberry." You will find the lipsticks in the leading department shops, or, if you want to try them out first, the makers will send you a bit in paste form to play with.

• In the October 15 issue of Vogue, we discussed in these columns the De Kama hormone preparations, and, since that report was penned, a new glandular cream has made its appearance in the series. This is known as De Kar Mone. It is a cream containing active hormones, and it is especially intended to overcome one of the major problems that we have to face as we grow older—that of the neck and throat-line that are beginning to show the years. The gland substances in this new De Kar Mone are the same as in the other hormone preparations in the series, substances extracted and incorporated into the creams by De Kama himself in his laboratories in California. Behind this development lie years of work in glandular therapy, for De Kama has spent a great part of his life in developing his active gland extracts, which were originally used in therapeutic work and were supplied to plastic surgeons for their work in rebuilding depleted tissues, before they were incorporated into beauty preparations.

As to De Kar Mone itself, the directions say that you need only leave it on for five minutes at a time to have it accomplish its youthifying work, which is good news for those who like to go uncreamed to bed. However, we think you can't overdo a good thing, and so we leave it on overnight. You apply it after the face is cleansed, over the chin, neck, shoulders, and chest, massage gently and patting under the chin with light, firm motion. Like all the De Kama glandular preparations, this cream is expensive, but, aside from other virtues, it lasts a long while, as only a little is used at one time. You can find it in the better shops throughout the country, or, if your pet shop doesn't happen to have it, you can send for it directly to the De Kama laboratories.

• If you are a hostess who loves to do fine things by her guests—here is a new vista open to you. Roger and Gallet have just produced guest sizes in all their soaps, from the beloved "Violette" through the comparative newcomer in fragrance, "Feu Follet" (seven scents in all), and how could any guest ask for more? To complete the picture, you can provide the guest bathroom with Aftabath powder in the same fragrance. There are talcum and sachet, too (sachet again; we told you!), in the same seven odours. These new guest soaps are packed six cakes in a box, and they are just the right size for smaller cakes, not the too-little ones that go slipping out of your grasp. They aren't expensive, either, and you will find them just now arriving in the shops.

• If you want a smart, compact little manicure kit to toss into your suitcase, your eye is hereby directed to the new one by Tussy. We have a special fondness for it, because of our weakness for practically anything made of real leather, and this leather is obviously genuine—soft and flexible, in good tones of red, blue, or black. However, the contents are not to be disregarded, for they include all the essentials for a complete manicure within unusually small confines. The polish can be any of the Tussy shades you prefer, from "clear" through "blood-red," or the new "cream." The latter is so called because it is the only polish of that type in the series, but it is a beautiful, clear red and goes on with a gleaming smoothness. The little kit usually appears in a tailored-looking outer box, but now you will find it in the shops all done up merrily in anticipation of Christmas.

• Perhaps you have seen the new Ambrosia combination around in the toilet-goods counters? If not, and if you are in search of a Value, our advice is to go and seek it out! For a very small price (we can't quote figures, but we can tell you it is far under a dollar), you get a generous supply of Ambrosia itself, the Dry Skin Cream, and the Skin Tightener. You can't buy them separately, because the sizes were especially made for this combination, and they are intended to be used together as a treatment, anyway. If you have forgotten how helpful the Ambrosia preparations are, here is a chance to find out all over again at what might justly be called a minimum expenditure.

• There's a brand-new line of nail preparations making its début at the moment that will transform practically any hand into one that men would want to hold. Lady Lillian is the name, and it includes every accessory for the manicure from start to finish. There's one of the oil polish removers—a type about which enough good things can never be said; a cuticle-smoothing oil; an excellent colour range in the polishes; and all the other preparations incidental to a complete manicure.

The polishes may be had either in the clear form, or cream (which has a miraculous way of smoothing out bumps and ridges in nails), and the same shades are available in each. Our laurel wreath goes to a rich, purplish crimson tone that has the intriguing name of "Crimson Lake," but for those of you who are enthusiastic about the yellow-orangey tones that seem to be coming to the fore, there are a "Geranium Lake" and a "Venetian Red" that will give you what you want.

The preparations are done up in neat, simple packages, and they're packed in effective sets that grow up from a little square bakelite case which holds the bare essentials to a very grand black satin manicure bag with a slide-fastening arrangement amidstips. If you're serious about keeping up your nails by yourself at home, you'll probably go after a chest-type set with emery-boards and gadgets in a hygienic glass tube, a choice of nail-polish shades, and what has long been lacking in manicure kits—a sturdy little nail and hand brush.

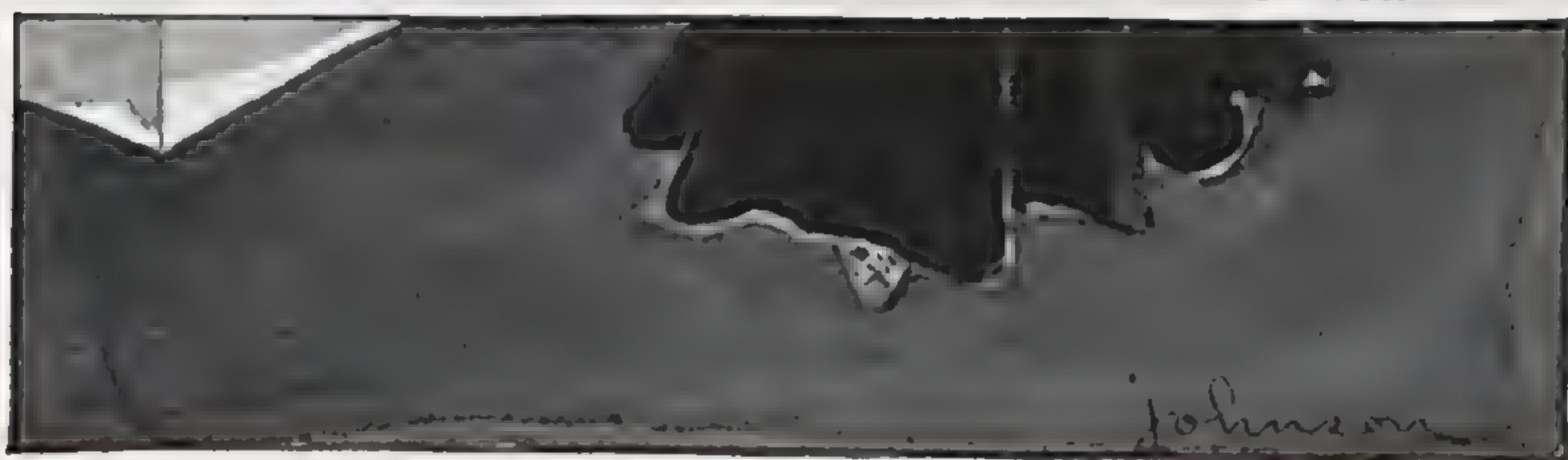


BY MILGRIM

6 West 57th Street, New York

Cleveland

Detroit







# Plan for BEAUTY

Be ready with a *lovelier face* for the brilliant season ahead! Plan a "facial

wardrobe"—adequate, yet economical, with Marie Earle's "*Basic Treatment*"

Trio, in which each part plays its vital rôle in cleansing, lubricating, toning.

Then, a velvet-smooth dress of *Marie Earle's Face Powder*; and *Marie Earle's*

gold-toned *Compact*. At better shops everywhere!

*Marie Earle*

Salon for Superior Facials—  
714 Fifth Avenue, New York



Marie Earle *Essential Cream*, cleanses and lubricates: \$1 to \$5. *Cucumber Emulsion*, cool, creamy, aids skin to absorb lubrication: \$1 to \$3. *Soothing Freshener Lotion*, refreshes, tones, stimulates: \$1 to \$3.25. *Face Powder*—7 superb tones—\$1.50 and \$3; *Double Compact*: \$2.50. *Nurimor*—discountenances wrinkles in two weeks!—\$5.



# "IMAGINE HOW RADIANTLY YOUTHFUL

a Beauty Cream Irradiated with

## ULTRA-VIOLET RAYS

Can Keep Your Skin!"

says *Barbara Gould*

"While you sleep, my new Irradiated Skin Food sheds tiny rays upon your skin—slowly, gently, safely. But you don't see them or feel them!"

FOR YEARS you have been urged by scientists to take advantage of the remarkable vitalizing power present in the ultra-violet rays of sunshine! "If ultra-violet rays could be introduced into a Beauty Cream, how marvelous that would be for a woman's skin!" thought Barbara Gould.

So, in collaboration with a scientist in a great Eastern university, she developed her new Irradiated Skin Food, into which is introduced just the right amount of ultra-violet rays to benefit the skin, without inducing "tan" or sunburn.

First you cleanse your skin with Barbara Gould's filmy cleansing cream, which liquefies the instant it touches the skin and floats away impurities and make-up from within the pores. Remove, and follow

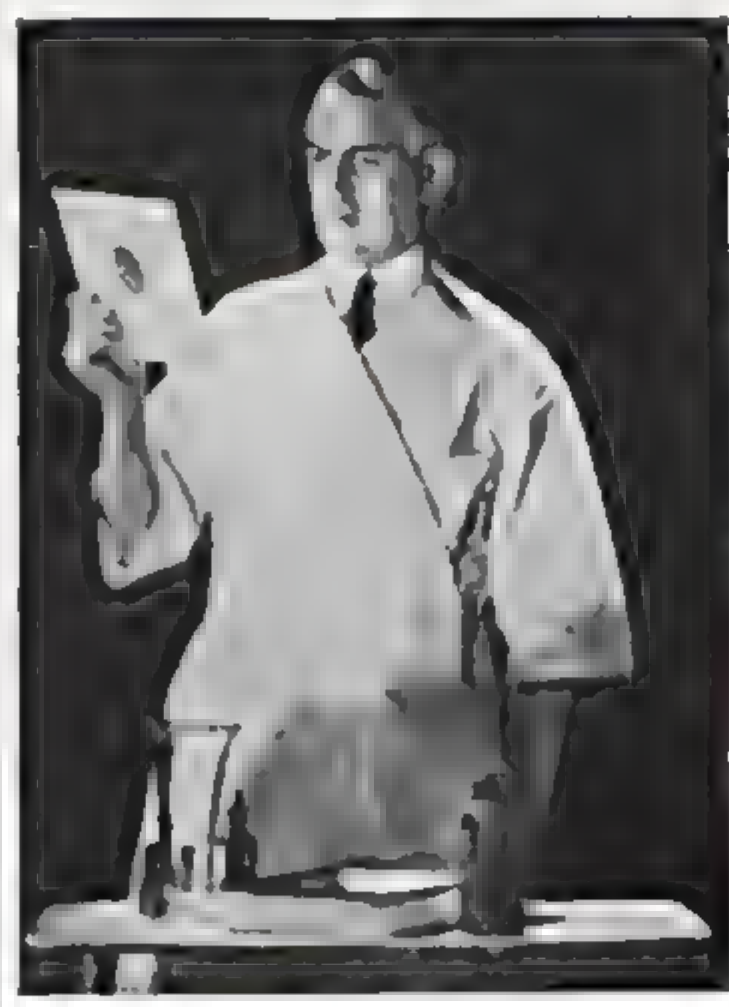
with Barbara Gould's Skin Freshener.

Then—pat over your face and neck Barbara Gould's new Irradiated Skin Food and allow it to remain all night.

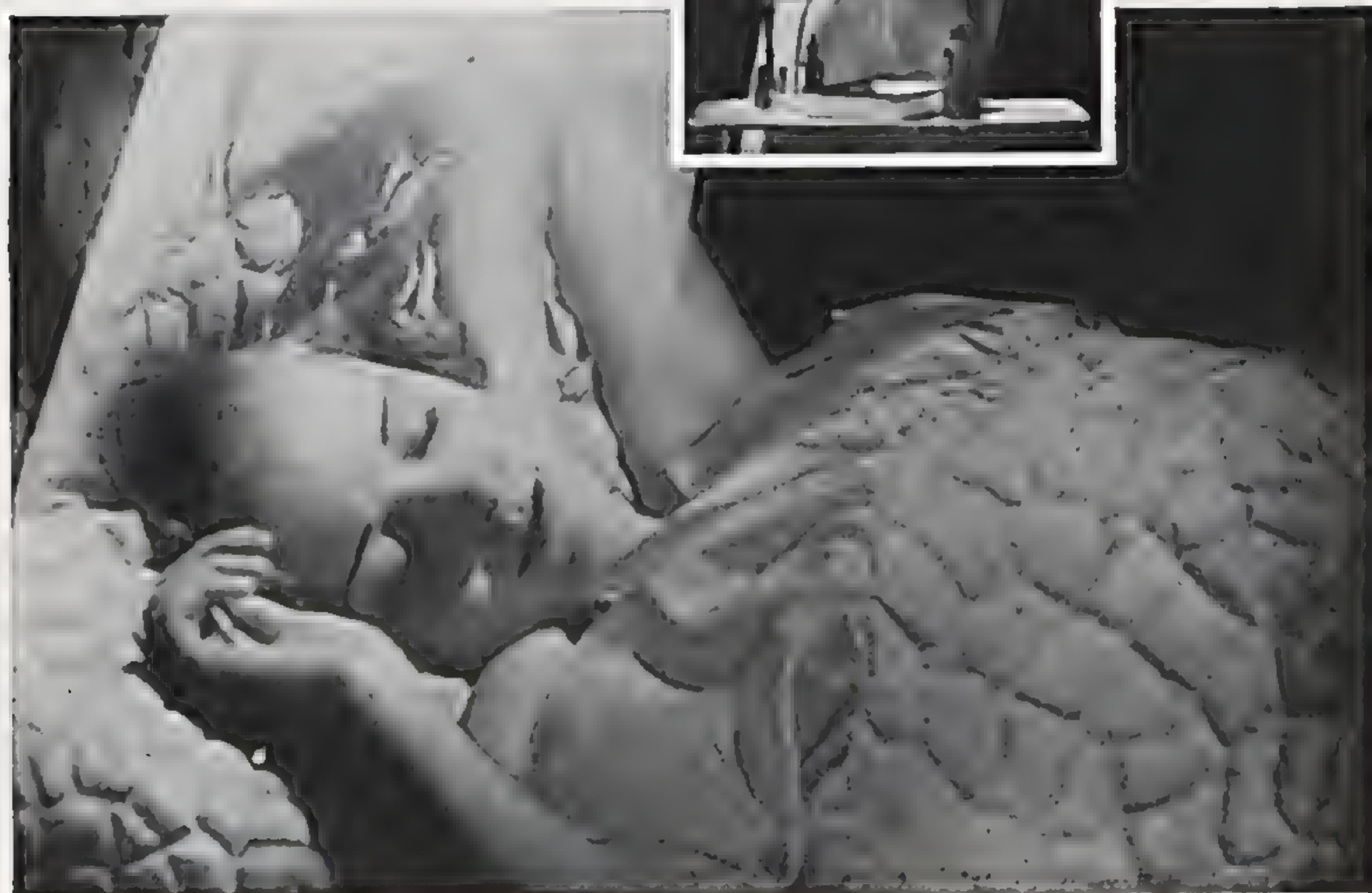
Gently, slowly, safely, tiny rays do their work, *while you sleep*. If you wish to have lovely, youthful skin, radiantly clear and soft—begin tonight with this remarkable new irradiated skin food!

*Barbara Gould*

Barbara Gould Irradiated Skin Food—  
\$2.75 for a Generous Jar—Smaller Size \$1.25  
Irradiated Face Powder—\$1.65  
Barbara Gould Cleansing,  
Finishing, Tissue, and Circulation Creams—  
\$1.10 the Jar; 50c the Tube.



A photographic plate placed over an open jar of this new Irradiated Skin Food, actually takes a picture of the mild rays present in the cream!



## LOVE MY DOG

(CONTINUED FROM PAGE 48)

at liberty, and—this was the extraordinary thing—one could come close to them without their giving any sign of fright. They were afraid of nothing; they didn't try to fly away; they didn't even beat their wings. When one came close to them, all they did was to huddle a little closer together on their perch. They were so sweet, they were so well-behaved! I could stare at their coral beaks and claws to my heart's content, and look at the odd little red crests that they wore on their heads.

It was like living in a dream. At last, I owned charmed birds. I was free from that saddest of all fears—that of frightening the thing one loves.

I put down this curious lack of fear to the climate of their birth—happy lands where men had neither powder nor guns. I pictured islands inhabited by savages without weapons and children like me.

A new era was going to begin with those birds; with them, I would learn of the sweets of community life, take my breakfast in their company. Soon, their seed-cup would be replaced by my hand; they would eat from it. I would take them walking in the garden, sometimes on my finger, sometimes on my shoulder. I was ready to endure whatever pain was in store for me; I thought it only just to offer my throat to the knife, since my mother had prepared for me such a recompense. My bliss lasted one day.

### EARLY TRAGEDY

The next morning, my tame birds had left their perch. They were flying frantically around the tops of the curtains. They beat against the windows; they had lost their crests, which we found on the floor with the flake of glue that had held them in place; their claws and beaks had shed some of their colour. Seeing by the violence with which they beat against the panes that they would kill themselves, my mother ordered the window opened. At once, they flew away. I never saw them again.

It was François, my father's old valet, who told me the truth. The fugitives were nothing but common sparrows, or Paris gutter-snipes, which a clever pedlar had disguised as love-birds. And to make dressing them up easy for himself, he had befuddled them with grain soaked in alcohol. My mother, ignorant of such business methods, had been hoodwinked. She had given me the birds as a consolation—which only added the more to my grief. When I thought I had been holding them free and acquiescent beneath my caresses, it was only because they were stupefied from drink.

Love lives only upon disillusion. On what else could it live? One disillusion leads to another, and they make up life. After the affair of the false love-birds who were frankly sparrows, for a time I was without any birds. Then I was given some others. This time, they were genuine tropical natives, scintillating little creatures whose feathered wardrobe displayed colours no paint-brush could counterfeit. Their crests held to their heads. One was dressed in scarlet, the other in azure-blue. But a hierarchy of half-tones played on their throats and on their wings. The red bird, in

bird-fancier's argot, was called a "Cardinal"; the blue, a "Minister." I gave them the less formal names of Paul and Marguerite.

Even though this time they were in a cage, and a gilded one at that, I kept waiting for them to perform some miracle—maybe a nest such as I'd seen the concierge's canaries make; maybe other birds, half-blue, half-red, or even purple!

In my innocence, I had married them off. But as soon as the first winter started, without even waiting for the nesting season, my tropical birds caught cold and died. It was a great disappointment. How could they lie there on their backs, stiff as corpses, their clenched claws in the air, red cardinal and blue minister—and without even having left behind them a little Paul, a little Marguerite?

François tried to console me by saying, "Mustn't cry, Mademoiselle. The sailors bring them from foreign parts, but they never get through the winter on our shores. And anyhow, it was a mistake to expect babies. Why, just to look at how handsome they were; anybody'd know they were both males."

I wish I could forget the story of Mon-Fifi, the canary, and Félix, the cat, which drove me from the Paradise in which I lived my first ten years on earth. Beginning with that drama, the sombre presence called reality invaded my childish life. For the first time, I had to look facts in the face; animals made war on each other. At this period, I still believed in Christian principles; I believed that the strong necessarily loved the weak. Having observed the fascination the bird cast over the cat and vice versa, I thought that they loved each other. I wanted them to live together as fast friends. I left them alone together; they had my complete confidence. The cat knocked the cage over, and I never found the bird again. When it dawned on me that one was inside the other, that the contentment of the cat was explained by the absence of the bird, I didn't know whether to punish or forgive. I loved the murderer, and I had loved the victim. It was with grief that I parted from the survivor of my two friends—which the concierge's daughter took away, because her kitchen was full of mice. Thus, I punished myself. I remained alone, deprived by morality of both cat and bird.

### ANIMATED AFFECTION

The insufficiency of human affections, the lack of balance in the heart which at every period of our lives makes the supply greater than the demand, has crowded our cities with a vast animal population towards which a large surplus of our excess sentiments are diverted. I can imagine a census of all the Persian, Siamese, Angora cats, all the Pekinese from the smart centres of New York, London, or Paris, without counting the parrots, parrakeets, gutter cats, blind men's dogs, chaffinches, and mocking-birds from the poorer suburbs. What a crowd! Every one of these favoured creatures—if he could tell the story of his relations with his master or mistress—would tell the same tale, or thereabouts. Some of the animals would only (Continued on page 102)



# "Sticky Hand Lotions are Impossible—"

says

Mrs. Elsie Culbertson

**Famous Bridge Expert Keeps Her Hands Lovely This Time-Saving Way**

"Impossible, especially for bridge players. I don't like to be conscious of my hands at a card table; they must look well and feel well if my mind is to stay on the game. I use Pacquin's all the time because I don't have to wait for it to dry," says Mrs. Culbertson. "I just rub a bit on and each time I am amazed how quickly it goes in! There is none of that sticky film lotions usually leave. And it has an immediate softening and whitening effect. It's really the only hand treatment for a busy woman. I take Pacquin's everywhere I go. My hands can't do without it."

The reason that Pacquin's does not make your hands moist and sticky is that this remarkable cream actually *feeds* your skin. It sinks right into the inner layers of skin where it is needed. Utterly different from the lotions that remain on the outer skin until finally evaporation dries them.

No wonder Pacquin's gives you soft, white, smooth hands! Send for the introductory jar today.



"My hands are just as smooth and soft as if I didn't do practical gardening all the time"

MRS. E. E. PETERSON

"Grubbing around in the garden, weeding, transplanting, watering are certainly hard on hands but mine stay just as smooth and soft as though I never touched a trowel or rake. Pacquin's is entirely responsible for that—it seems to feed back to the skin all the suppleness and softness that work takes out. And I love the fact that I don't have to waste the time it used to take for those slippery hand lotions to dry."



PACQUIN LABORATORIES CORPORATION, Dept. 1-A  
101 West 31st Street, New York, N. Y.

Please send me your generous trial jar of Pacquin's Hand Cream for which I enclose 10¢.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

# Pacquin's Hand Cream

THE QUICK, MODERN WAY TO LOVELY HANDS







AT THE Popular

## GOSSARD'S FASTIDIA\*

is Creating a Sensation...

Just as it does wherever the fashion-minded shop for figure beauty aids. Fastidia\* is light as hand-loomed elastics, yet so firm it actually slims off inches. It's pre-shrunk so it may be laundered daily. Not the least of its virtues is—that it will outwear several ordinary elastics! Here it is combined with satin and lace, which forms the uplift and top.

\*Pat. Nos. 1,863,690—1,877,792

The GOSSARD Line of Beauty

THE H. W. GOSSARD CO., Chicago • New York • San Francisco • Dallas  
Atlanta • London • Toronto • Melbourne • Sydney • Buenos Aires



## SHOP-HOUND

(CONTINUED FROM PAGE 82)

L. P. Hollander does extremely well with women's coats and suits, in his bright new shop, all peach and brown, at 8 West Fifty-Sixth Street. He does exceptionally fine tailoring, either adaptations of French models or designs of his own. Coats and suits cost from about \$155. These, of course, are made to order, but you can get ready-made dresses for as low as about \$45, and the prices of his hats begin around \$18. It is a good case for consideration.

• I've discovered a shop called Dottie's, Inc., at 21 East Fifty-Sixth Street, that does the Anny Blatt type of hand-knitted things for around \$50 and up—made-to-order, which made me prick up my ears and take a look. What I saw couldn't be better—a swagger suit in a subtle mixture that looks just like tweed. The skirt has a wide band at the bottom in a different stitch, and the coat is bordered with the same band. There is a classic black blouse, and the whole outfit costs about \$110—trust me to choose the most expensive suit to describe. I saw, too, a bright blue two-piece dress with a six-gored skirt—try and sit that out—the blouse of which had a high neck and raglan sleeves set in with a faggot-like stitch in red. Add a red leather belt and buttons, and you have the whole story—all for about \$50. The clothes are finished to suit you, so no two are exactly alike. You can get hand-knitted dresses or suits ready-made in regular sizes for around \$35, and sweaters for about \$11.50. This shop also has hats, bags, and everything that the knitting-needle can turn out in the way of wearing apparel, and the needles seem to be particularly talented—and busy.

• Richard Koppen, at 17 West Forty-Fifth Street, will take your last year's furs in hand and educate them up to this year's requirements. He is extremely helpful and nice about it and doesn't shake his head hopelessly and start bringing out new coats. It's very modest of him, too, for he has some excellent models. I saw an American broadtail swagger coat, five-eighths length, with deep armholes, loose sleeves, large patch pockets, and fur buttons all the way up the front to the pointed collar—all for something under \$200. There was a black caracal kid coat that bloused above the belt in back (very good for minimizing the hips) and had a Russian type of fur collar that did a good piece of framing for the face. At about \$375.

• If you are getting new clothes, you might as well start right and see that the foundation for them is good. You can't add or subtract from your figure overnight, but you can get it under control in short order by good corseting. Loretta Tighe, at 20 East Fifty-Seventh Street, does wonders at subordinating your hips and stomach without using force in the way of bones or heavy fabrics. She makes a taffeta evening girdle, for example, and reinforces it circularly with inch bands of more taffeta, adds fine French elastic to the sides, and promises you that it will keep you from protruding either fore or aft; for about \$50. She makes a diaphanous lace Lastex affair for the

dancing débutante who wants to look firm, but uncorseted; this costs around \$15 and is as beautiful as it is good. She told me about what she calls the "New York figure"—large bust and diaphragm, fleshy back, and small hips. The next time you go to a Symphony concert, look about you and see how many women are built like this. Of course, she makes a girdle for this figure, and a brassière to go with it. She is a very, very good woman to know if you have an uneven figure—and who hasn't?

• While we are on the subject of figures, Abercrombie and Fitch have an optimistic gadget called Slim-Gym that gives "Conscious Harmonic Stimulation," which means, in good old English, that it's for reducing exercises. It's a rowing-machine, dumb-bells, punching-bag, and all of the rest of gymnasium equipment concentrated in a seven-by-four-inch package that weighs three pounds—give us another thousand years, and we'll have the world in a nutshell. There is a metal foot piece, and there are pulleys that you can adjust to light, medium, or vigorous tension, according to how strong you feel when you wake up in the morning. No one will know if you never move the disks above low. The pamphlet that comes with it stresses the point that this sort of rhythmic stimulation is valuable in keeping you young—and it is probably right. We all move too jerkily and nervously, and we should train our muscles to an easier and slower motion. The amount invested in this pocket exerciser (about \$5 in colours, \$10 in gold or silver finish) will give you plenty of return if it does nothing more than show you how unaccustomed your muscles are to being used. What are they for, if you don't use them?

At Abercrombie and Fitch's, I also saw hand-knitted muffs that would do a lot about keeping your fingers alive this winter. Obviously, they would only be good with sports clothes—for skating, motoring, football, or any of those times when the things that you fondly look on as fingers turn into frozen sticks and refuse even to hold a cigarette until the thaw sets in. These muffs are made in good browns or reds and greys to go with tweeds and cost about \$4.50. You can get scarfs and caps to go with them, if you want to be thorough about your warmth.

• Here is an address that I ferreted out all for my own selfish reasons—a place where you can have gloves made to match your clothes, either from your own fabric or from fabric furnished by the shop. The Dorset Glove Guild, at 509 Madison Avenue, will do this for you. The people here measure your hands, take into consideration long or short fingers, high- or low-set thumbs, or any other such idiosyncrasies, and sew the gloves all by hand. They make leather gloves from about \$4.50 up (naturally, supplying the leather) or fabric gloves of your own dress material for from about \$3 up. It's surprising how effective fabric gloves to match your costume are! I gained a reputation for being accessory-conscious solely through having tweed gloves to match a brick-red tweed coat. It was an accident, (Continued on page 104)



Betty's ready for 8 hours Beauty sleep...

What  
about her  
SKIN?



Let's hope Betty removes daytime make-up Hollywood's way—guards against unattractive Cosmetic Skin

Beauty sleep's *important* — for you and for your *skin*, too. So don't go to bed with daytime make-up clogging your pores—spoiling your beauty.

Many a girl who *thinks* she removes cosmetics thoroughly actually leaves bits of stale rouge and powder still in the pores. It is this *choking* of the pores that causes unattractive Cosmetic Skin.

Look closely in your mirror now. Do you see enlarged pores, tiny blemishes—blackheads, perhaps—warning signals of this modern complexion trouble? Then it's time to start using Lux Toilet Soap—Hollywood's beauty care!

*Cosmetics Harmless if removed this way*

Lux Toilet Soap is made to remove cosmetics *thoroughly*. Its ACTIVE lather sinks deeply into the pores, swiftly carries away *every vestige* of dust, dirt, stale cosmetics.

Before you put on fresh make-up during the day—**ALWAYS** before you go to bed at night, use Lux Toilet Soap—the gentle care that for years has guarded Hollywood's priceless complexions.

In this way you can *protect* your skin—keep it lovely!

Use Cosmetics? Yes, indeed!  
But I always use **Lux Toilet Soap** to guard against Cosmetic Skin



Claudette Colbert PARAMOUNT STAR





# Men do not lose their hearts to lost complexions!

All the world agrees that character is more important than complexion . . . beauty is only skin deep . . . but suppose it isn't even that deep! . . . then what? Surely, because a man is in love with a woman's virtues is no reason why he should be denied the contemplation of a lovely complexion. A woman's first obligation is to be attractive, and when she neglects that obligation she cannot expect to win the man she wants or hold the man she wins.

In every walk of life, socially or in business, before marriage and after, a lost complexion fights a losing game. Yet in the many years that I have conducted this business and kept vigil over the purity, the quality and efficacy of its products, I have never known of a single instance of a skin that was not benefited and beautified by LUXURIA Cream. While primarily a cleansing cream . . . and only one of the three formulas in the Ayer Balanced Beauty Treatment . . . its action is so beneficial, so noticeable, so thorough in giving the skin new loveliness and preparing it for more, that I honestly believe that LUXURIA comes closer to being a complete beauty treatment in itself than any other cleansing cream you have ever known.

Just try LUXURIA once and I feel sure you will want the supplemental beauty aids that properly go with it!

Yours most sincerely,

*Lillian S. Dodge*

Lillian S. Dodge, President



HARRIET HUBBARD AYER, INC.

123 EAST THIRTY-FOURTH STREET, NEW YORK

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*Beauty Preparations*

*Montreal*

*Paris*

*London*



## DECORATOR'S LOG

FROM the near Mid-West, Vogue's Information Service has received the following letter:

"Dear Vogue: Just one question, but a very detailed one. How does one go about furnishing an apartment—with very little money and no experience?"

(This in itself is an entirely sensible if comprehensive question which deserves as short and simple an answer as we can make. The writer, however, goes on, still sensibly.)

"Your magazine is wonderful for those who already have a home or are refurnishing or know a lot about furniture, but—I don't. Can you help me go about it or tell me where to get information? I would like Moderne (sic) furniture, but not the very obvious or extreme variety. Isn't there an in-between?"

"How does one select colour schemes? One's rugs, draperies? Where can I find the newest and best kitchen-ware? I would like white with deep rich red touches there. What are the requisites of a dining-room?"

"I hope you understand what I mean. I don't even know things by the right names. Can you help me or tell me where to get help? Thank you, sincerely, Mrs. G. G."

Mrs. G.'s modesty and confidence in us enchant us. Any decorator will tell you that the choicest and rarest client is the one who has these qualities. The only danger is that, unless she has some personal preferences (Mrs. G. likes red in the kitchen), her house is more likely to be a fairly flat expression of the decorator's taste than a happy setting for herself. No room is successful if its owner refuses to live in it, and there is a great warning in the Tale of the Client who, after a party for her daughter's friends, telephoned frantically to her decorator please to come back and put the chairs in their proper places. How much simpler to have had them nailed into place.

To be general, one goes about furnishing an apartment, on a little money or a lot, with one's instinct. Even a decorator can hardly supply that to any one else; if she tries to, the results are disastrous. A preference for a certain colour—and any colour will do—begins the thing. Walls first, then curtains, furniture, and floor covering.

Does Mrs. G. know House and Garden's two books of colour schemes? Or Mr. Basil Ionides' rather dangerous, but lively *Colour and Interior Decoration*? She will be careful to avoid the trickier schemes involving pink walls and violet curtains until she has had more experience, although this scheme has great possibilities in expert hands. With a limited budget, she will avoid damasks and patterned linens and stick to simple fabrics of cotton or plain linen for curtains. These can be found at the drapery or even the dress-goods departments of her own local shops, and any of the large New York shops will be happy to send her small samples of these fabrics if she will let them know her ideas about colour and price.

With these fabrics, she can venture into the field of inexpensive Oriental rugs, now in disfavour, but redeemable by the simple process of bleaching the violent red and greens to a subtle wood tone.

Mrs. G.'s ideas about modern furniture are probably justified by her experience. Much of it is incredibly tricky in line and shoddy in workmanship. But in her part of the country, it should be easy enough to find the Victorian grandfathers of all stuffed furniture, sofas, and chairs entirely upholstered, which, deprived of their tufts and covered with modern fabrics, take on a simple dignity and often are far more comfortable than their modern descendants. Tables and bookcases of plain waxed wood are to be contrived to fit certain spaces by a reasonably competent cabinetmaker, and there are also good manufactured pieces. Chest of drawers and endless good reproductions of other pieces are to be had in their unpainted state for very little in department stores all over the country. These are the "in-betweens" which Mrs. G. thinks do not exist.

As for kitchen-ware, the newest is not necessarily the best, nor the least expensive, but even on a limited allowance, the essentials can be acquired, and the gadgets, irresistible as they are, may be bought, one at a time, later.

As for the requisites of the dining-room, it is obvious to say that a table, serving-table, (Continued on page 98)





**THE WILLOUGHBY LIMOUSINE**

## *The* **LINCOLN**

THE LINCOLN, a versatile car, continually astonishes loyal owners who put it to supreme tests of one kind, and then, on another occasion, find that it can meet wholly new and different tests. Thus, a rancher in Wyoming, accustomed to mountain and desert driving, learns from his wife of the car's agility in city traffic. A business man, to whom the Lincoln is a triumph of engineering, suddenly realizes, as he emerges from the opera, how beautiful a car he drives. The Lincoln is all things to all people. . . . This is a luxurious car, a safe car, with a V-12 cylinder, 150-horsepower engine powerful enough to take steep hills in high and at an almost incredible pace. Lincoln engineers affirm it the finest they have yet designed, and experience on the road confirms that judgment. And it is a car which imparts to the owner, no less than to the maker, pride in its beauty and pleasure in its high achievements. Available in twenty-three standard and custom-built body types.





## ARE YOU A Shadow-Hunter?

Have you the kind of skin that matches the soft, smooth beauty of today's Paris and New York fashions? Or do you become a "shadow-hunter"—seeking, for your skin's sake, the concealment of soft lights and shadows?

Why not have a youthful-looking skin—the kind that always gives a woman priceless poise and grace? . . . You may have such a skin by using Campana's Italian Balm—on your hands, arms, elbows, face, shoulders and neck.

This *Original Skin Softener* is both a corrective and protective treatment for dry, rough, red and chapped skin. Its genuine effectiveness has made it the largest selling skin protector in Canada for over 40 years—and today, in the United States, it holds a record of leadership in thousands of cities. At drug and department stores—35c, 60c and \$1.00 in bottles—25c in tubes. Generous TRAVEL SIZE bottle on request.



Campana's  
**Italian Balm**  
THE ORIGINAL SKIN SOFTENER

Now also in  
tubes, 25c

**Free**

CAMPANA SALES CO.,  
4311 Lincoln Highway,  
Batavia, Illinois.

Gentlemen: Please send me TRAVEL SIZE  
bottle of Campana's Italian Balm—FREE and  
postpaid.

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

If you live in Canada, send your request to Campana  
Corporation, Ltd., V-11 Caledonia Road, Toronto, Ontario.

## ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on costume and fashion; on household decoration; on shops dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine.

### RULES FOR CORRESPONDENTS

(1) The name and address must be legibly written or printed at the beginning or end of every letter.

(2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of totally unrelated questions, any one of which may require a considerable amount of research to answer it adequately.

(3) Unless requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Mrs. M. D. P.: Will you please suggest a menu for an afternoon musicale? There will be about sixty guests. Should the refreshments be served in the dining-room or in the drawing-room?

Ans.: It would undoubtedly be easier and less confusing to serve the refreshments in the dining-room, rather than in the drawing-room, as cups, plates, and other implements could all be ready on the dining-table and the burners lighted under the tea and coffee pots. A suitable menu might be: tea and coffee, small buttered sandwiches of different kinds of breads; open-faced sandwiches spread with lobster paste, jellied chicken, and cream cheese; several kinds of small cakes, and candies. If you wish the menu to be more elaborate, you might add individual moulds of ice-creams or ices.

Mrs. J. I. W.: The daughter of a dear friend is to be married soon to a young professor of chemistry. We want to give her a piece of silver that she will be proud to have and show, yet that will not be out of place in their necessarily small establishment. What do you suggest?

Ans.: A lovely and pleasing gift of silver for your young friend might be a handsome covered vegetable dish—the old-fashioned kind with partitions for serving two or more vegetables at one time. In some dishes of this type, the partitions are removable, and the cover may also be used as a serving dish. In a small household, where there is probably only one person to do the serving, a vegetable dish of this sort hastens service and makes it easy for a hostess to have her food served as hot and with as much dispatch as if she had a score of servants at her command. Of course, if you prefer, a handsome silver tea-service has never yet displeased any bride.

Mrs. O. W. M.: If a divorced woman has a married son whose given name, Graham, is the same as her maiden name, how should she be addressed, to distinguish herself from his wife?

Ans.: Mrs. John Smith, née Mary Graham, would ordinarily call herself Mrs. Graham Smith when she divorces Mr. Smith. However, if her son is named Graham Smith, she would then add the initial of her own Christian name, and call herself Mrs. M. Graham Smith. Her signature, on letter or check, would, of course, still be Mary Graham Smith.

Miss T. D. D.: When does a woman shake hands with a man who has just been introduced to her? Does a hostess shake hands with a newcomer who has been brought to her house by a friend?

Ans.: When a man is introduced to a woman, she sometimes puts out her hand, particularly if he is some one of whom she has heard a great deal from some mutual friend; to a real stranger, a woman usually just bows her head slightly and says, "How do you do?" However, if a man should extend his hand when he is introduced to a woman, it would be rude for her to refuse to offer her hand, also. A hostess would shake hands with a stranger brought to her house by a friend.

Mrs. J. L. K.: Please tell me how Christmas cards should be engraved—when they are sent to a large number of friends and acquaintances; and when they are sent to only a few intimate friends.

Ans.: If Christmas cards are sent in great numbers and in a ceremonious way to friends, acquaintances, and even strangers, they are quite often engraved with the names and titles of the senders, for example: Mr. and Mrs. John Lewis Smith. This is a sort of presentation, in the third person, of formal good wishes and is used particularly by a man and wife. When cards are to be sent to only a few intimate friends, they become personal messages and would probably have the Christian name and the surname of the senders written on them; for instance, John and Mary Smith. Even if the circle to be remembered were quite a large one—large enough to warrant engraving the names—intimacy would suggest the effect of a signature.

Mrs. N. P.: Please tell me when place-plates are removed from the dinner-table. Is there any time when the table has no plates on it? When are the finger-bowls brought on—on separate plates after the dessert, or on the dessert-plate?

Ans.: In houses where there is limited service, the place-plate is removed with the soup-plate, and the hot plate for the next course takes its place. However, when the service is not limited, it is customary to remove the soup-plate first, then the place-plate, when the plate for the next course is set down. The salad-plate replaces the dinner-plate. Up to this point of the meal, there must always be a plate before each place. But after the salad course is finished, the table is cleared of all plates and the pepper and salt dishes; and then the crumbs are removed. After this, the dessert-plate, with a small fork and dessertspoon, is set down before each place. If the dinner is informal, the finger-bowl appears on the (Continued on page 97)





STEICHEN

## Hawaii via Matson Line

☆ Whether your whim is solitude or congeniality, the choice is *your own* in this lanai, or veranda suite, aboard the *S. S. Lurline* . . . a luxurious apartment, opening onto your strictly "private deck" . . . a universe glass enclosed or open at your will . . . Your own private horizon! ☆ See your travel agent or Matson Line, New York, 535 Fifth Ave.; Chicago, 230 No. Michigan Ave.; San Francisco, 215 Market St.; Los Angeles, 730 So. Broadway; Seattle, 814 Second Ave.; Portland, 327 Southwest Pine St.

S. S. LURLINE · S. S. MONTEREY · S. S. MARIPOSA · S. S. MALOLO





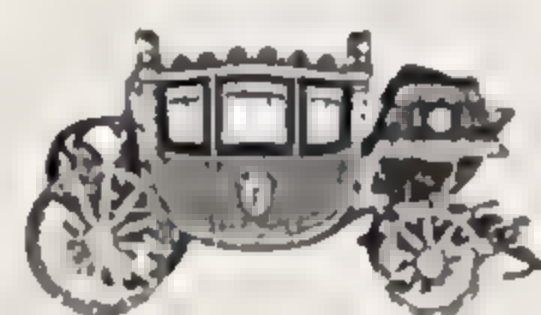
For reproduction of this picture suitable for framing write Fisher Body, Detroit

Nothing like a



The taxi has replaced the cab—horsepower the horse. But progress does *not* and never will replace the value and virtue of good craftsmanship. The honest desire of competent men to do good work, remains one of the most inspiring and hopeful signs in this troubled world. It explains why the vehicle of many

an old cabby has outlasted its era. It explains why people seek out and prize century-old furniture, fine metal and the well-wrought handiwork of other days. It is the plain blunt kind of integrity that has been passed down, father and son, to those who build Body by Fisher. Fortifying the utility and value of General Motors cars, it goes far to explain their rugged safety, their restful quiet, their satisfying beauty, their incomparably long life.



Body by Fisher

on GENERAL MOTORS CARS ONLY: CHEVROLET • OLDSMOBILE • PONTIAC • BUICK • LA SALLE • CADILLAC



# ANSWERS TO CORRESPONDENTS

(CONTINUED FROM PAGE 96b)

dessert-plate, with a small doily under it. If the dinner is formal, the finger-bowl is brought in on a glass or china dish with a fruit-knife and fork, when the dessert-plate is removed.

Miss H. N. N.: When a member of the family has just died, and one feels able again to express appreciation for the helpfulness of friends, what is the best way to do so? Will you please send me a few "sample" letters or suggestions?

Ans.: Notes are usually written to thank friends for their helpfulness, flowers, and other ministrations of sympathy, and written in the same personal and intimate tone as those gifts were offered. Such notes need not be long—for even a sentence can express gratitude and appreciation. Here are a few suggestions:

"Your flowers were very beautiful! And at a moment like this, I can not tell you what they and your understanding note have meant to me."

"At this moment, I can only send you a few lines to tell you how much your sympathy has meant to me."

"Your affectionate message of sympathy was a great comfort to us all. We hope that you will come to see us soon, as it is a great help to feel that our friends are close by."

Mrs. C.: My daughter, whose name is Margaret, has been called Peggy from earliest babyhood. I am having cards made for her, and she wishes to have her nickname, Peggy, engraved on them, rather than her Christian name. What does Vogue think about this?

Ans.: Although your daughter Margaret has always been called Peggy, it is the much smarter way—as well as the right way—to have her Christian name rather than her nickname engraved on her cards. Peggy is not an unusual nickname for Margaret, and we do not see why it would be confusing to any of her friends or acquaintances to determine who she is when they see the name Margaret Cobb Smith on her card.

Miss V. DeG. F.: Will you please send me suggestions as to how to announce the engagement of a niece?

Ans.: Engagements may be announced at teas, lunch parties, dinner-parties, or even balls. But no matter what kind of gathering is chosen for the announcement of this news, the news itself should be announced in the simplest way possible. For instance, if you decide to give a dinner-party, your niece and her fiancé might stand beside you as you welcome your guests, and you could tell the news to each guest as he arrives.

Novel and strange methods of disclosing so intimate and yet so ordinary an occurrence as an engagement are never in good taste. However, sweet-shaped roses on the table and heart-shaped cakes and candies might be an attractive way of decorating your table and your dinner, and suggestive of the occasion.

Mrs. J. H. P.: Will you be so kind as to work out a good daily routine of duties for a man and his wife doing all the work in a twelve-room house, for a family of three? Both the man and his wife are inexperienced.

Ans.: A great many people have found that it works out very well to have the man cook and serve and take entire care of the lower floor, including the cleaning of the silver. The wife is then chambermaid and laundress and should be responsible for all the bedrooms and baths. The man might look after the stairs, as well. Here is a suggested daily routine:

On Monday, after a quick picking up of the bedrooms, the woman would do the laundry, while the man gives the lower floor a thorough cleaning.

Tuesday, there would be ironing for the woman, and the man might do the silver.

Wednesday, the woman would give the bedrooms and baths a thorough cleaning. If there are rugs to be shaken, the man might help her.

Thursday is usually a half-holiday, and there should be no particular task assigned.

Friday is an excellent day for the man to clean the pantry, kitchen, and ice-box thoroughly. The woman would put away the flat laundry and do any mending or odd jobs, besides her regular bedroom work.

Saturday is generally a day for the making of cakes and preparing for Sunday.

Of course, each day the man has the lower floor to keep picked up and dusted, while the wife has the upstairs floor to keep in order. She would also have the beds to turn down at seven o'clock each evening. If the couple work well together, the wife might also help her husband dish the food outside, to speed the serving of it. The man could answer the doorbell. The wife could be responsible for all telephone calls.

Or, if the woman cooks and does the laundry, she might also make the beds. The man would then do all the heavy cleaning, both up-stairs and down, as well as serving at table, washing the dishes, and caring for the silver. The woman would not be expected to turn down the beds in the evening, as she would be busy cooking dinner.

Mrs. S. F. G.: In a house where there is only one man to serve at table, may the cocktail or the first course and the salad be already on the table when the guests enter the dining-room?

Ans.: In houses where the service is limited, it is permissible to have the first course on the table—if it is unspoilable sort of food, such as fruit or oysters. As soup would get cold, it is advisable not to serve this until the guests are all seated. Salad is usually served as a separate course and should not be already on the table.

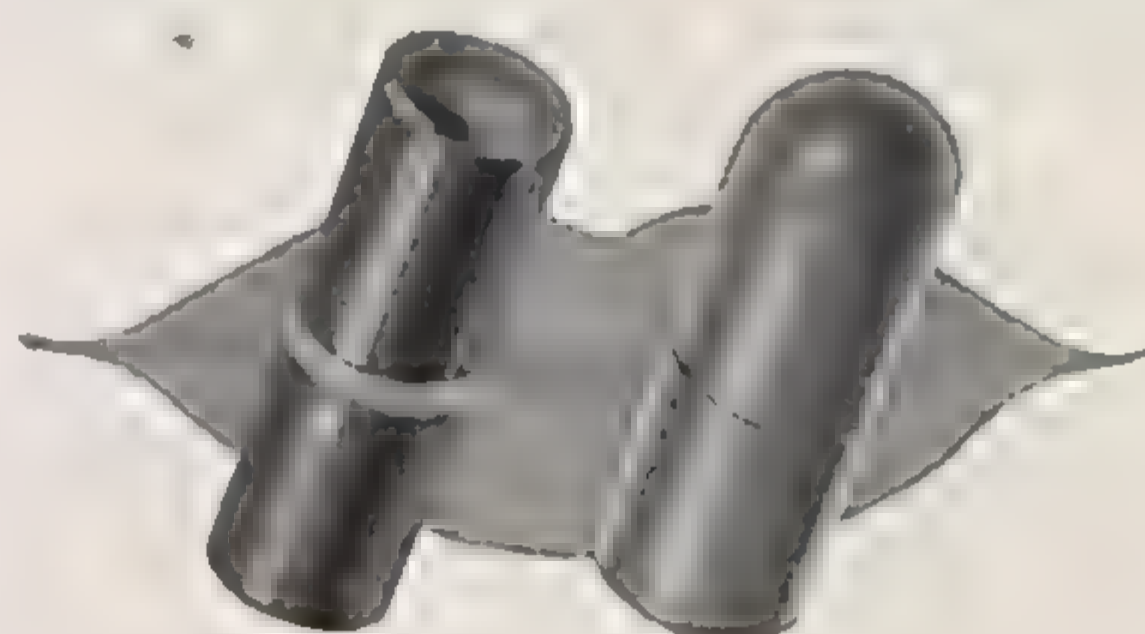
Mrs. H. H. D.: How soon after arriving back from the wedding journey is it customary for a bride to return the parties given in her honour?

Ans.: There is no specified time when it is customary for a bride to return parties given in her honour. But when she and her husband have come back from their wedding journey and are settled in their new home, it is not only pleasant but natural for them to begin to entertain their friends at once.



## Allure

If your lips are cracked and dry — You should know the reason why. It's because your lipstick's poor and can give you no allure. Men will dodge you at a dance — Pass without a second glance. You'll be lonely, for a fact, if your lips are dry and cracked. Here's a quick and certain plan to enslave a useful man — Find a shop where TUSSEY'S sold — Be decisive, yes, and bold . . . Spend a dollar for this stick . . . Dividends will follow quick — Show the shopman you are fussy — Say: "No fooling, give me TUSSEY."



# TUSSEY

## COSMETIQUES

LESQUENDIEU . . . Paris • New York

Paris long ago originated TUSSEY Lipstick, now made in New York for the convenience of American patrons. TUSSEY lipstick is a cosmetic as well as a color—its rich cream base keeps your lips healthy, provocative and moist. Eat, drink, smoke—even kiss all you please—the color of TUSSEY lasts and lasts.

5 vital shades: Tea Rose, Apricot, Flame, Rose-Coral, Raspberry.

Indelible, in gun-metal case } \$1.00  
Non-Indelible, galalith case }

SOLD BY ALL LEADING STORES

Lipstick • Rouge • Powder • Nail Polish

Face Creams • La Reine Des Crèmes

NEW Emulsified Cleansing Cream



## DECORATOR'S LOG

(CONTINUED FROM PAGE 96)

and chairs of the right height are essential, while almost any form of china cabinet is not. Really beautiful china and silver may be used as decoration in shallow open wall cabinets (here, again, your cabinet-maker will be useful) built into the room in an architectural way, but even at that it is better to use such treasures for the purposes for which they were intended. Your grandmother's tureens will take flowers gracefully enough—if you don't use them, as many now do, for the serving of soups and sauces.

These are the actual essentials, then, of decoration, but you must add to these a sense of living with the final results. Arrange your chairs and sofas in their most comfortable order, thinking of light over the shoulder for reading and writing, and of grouping for easy conversation. Chairs should not have to be tugged around when an extra guest arrives just because some one has told you that a balanced arrangement against an important wall-space is desirable. There should be

enough (but not too many) low, small tables, for ash-trays and coffee-cups, and enough but not too many lamps with shades that are not blindingly light in colour, whatever the persuasions of the salesman to the effect that "white is so smart." There should be only pictures that really mean something to you, whether prints or paintings—if none of them do, let them go by and have a mirror or two instead. On the other side, if a photograph of Aunt Emily or Uncle Billy is really part of your life, you will frame it simply and put it on your desk or dressing-table, whatever decorators may advise. You might dig up the cashmere shawl that great-grandmother left wilting in moth-balls and cut it up for cushions in spite of the protests of the family. You will use sense and the courage of your convictions in using your personal possessions as you like, and where they will be most effective. The result will be simple, livable, and beautiful, and, above all, be marked with your own taste and individuality.

## HOW THEY DO IT

(CONTINUED FROM PAGE 61)

lipstick comes side by side with the Ruby polish, Garnet with Garnet, and so on. We think this predicts a great increase for the cigarette business, because women are going to want to keep their fingers up to their mouth as much as possible to show how beautifully they match.

• GIRDLE-TROUSER: The average French woman—not being blessed with the slim American silhouette—finds it necessary to wear a girdle under her tennis shorts, or beach costumes. She does not want a too rigid one, yet one strong enough to restrain the figure. So Marguerite Sacrez made one that answers both needs—a girdle that also plays the rôle of trousers. It is made of elastic that stretches both ways, reinforced by elastic ribbon stitched on the seams. It closes on the side with small hooks.

• Despite that kindly reference to the figgers of *les femmes Américaines*, we seem to find the girdle-trousers pretty neat ourselves. Carter makes them of Lastex knit, with much the same trouser bands, and they are high enough to shape the waist. Best sells lots of them, especially to young things.

• DIETARY CONCERNS: A new diet going the rounds of Paris at the moment is one practised by Madame Pennachio, the wife of the director of the Franco-

Italian Bank in Paris. Like most Italian women, Madame Pennachio has almost blue-black hair and a brunette skin, too often, much to her dismay, rather yellowish and unclear. One day, after a disappearance in Switzerland, she reappeared to the astonishment of her friends with a perfectly clear skin, not pink, but a lovely peach. She swears that this raw diet does it. Here is what she eats every day at every meal:

Musli (quantity for one person): one spoonful of uncooked oatmeal, soaked for several hours in just enough water to cover; one spoonful of "Lait condensé Nestlé"; the juice of one lemon. Before serving, these three are mixed together, and an apple, chopped fine, skin and all, added to the mixture.

Salad (quantity for one person): one celery stalk, cut in pieces; two raw carrots chopped fine, after having been scraped; one turnip, chopped fine; two or three tomatoes, cut in round pieces, the skin not removed; a few pieces of cauliflower, chopped fine; a few radishes, cut in small slices. All of these vegetables are arranged in mounds on a long plate, and over them is put a dressing made of oil, salt, and the juice of two lemons. It is better to allow the cauliflower, celery, and turnip to marinate in this dressing an hour before adding the other vegetables.

## TO OUR CONTRIBUTORS

Manuscripts must be accompanied by postage for their return if unavailable. Vogue assumes no responsibility for unsolicited contributions except, of course, to accord them courteous attention and ordinary care. Vogue does not accept or pay duty on drawings submitted by foreign artists, unless the drawings are sent at the order of Vogue or by previous arrangement with its New York office



## THE DRESS OF THE MONTH

Here's something young, colorful and practical that will keep you snugly warm outdoors and yet be comfortably cool in a heated room. It's made of STROOCK'S LLAMA, a soft, luxurious fabric that retains the insulating quality of the fleece that keeps the Llama immune to extreme changes of climate and temperature. A two piece dress made in the new high shades with a smartly back buttoned blouse and the fine tailoring that gives it a Bond Street look. The style is registered. The fabric is confined exclusively to Lisbeth fashions and the price is pleasingly modest, \$22.75.

**KANE-WEILL, inc.**  
498 SEVENTH AVENUE, NEW YORK  
Member of The Sportswear Guild

You'll probably find it in your favorite shop, or if you'll write us, we will tell you where you can purchase it in your city.



**"YOU HAVE WORN CHANEL CLOTHES..."**

*Possibly you did not know it, but at some time or other Chanel's label was in the original model of your gown. This most copied and popular couturiere, ardent sponsor of Youth and designs that keep you enchantingly young looking had that same ideal in mind when she made her famous perfumes. They are romantic, alluring, youthful and they add that last touch of real chic*

**NO. 5  
GARDENIA DE CHANEL  
GLAMOUR DE CHANEL  
JASMIN DE CHANEL**



**CHANEL**



# Now IN SMART NEW GARB



ULTRA SMART GOLD AND SCARLET METAL CASE

THE EYELASH  
DARKENER YOU HAVE  
KNOWN SO WELL FOR  
SO MANY YEARS.

BLACK, BROWN and the new BLUE, 75c

*Maybelline*



THE NON-SMARTING, TEAR-PROOF,  
PERFECTLY SAFE MASCARA

## AN INSIDE STORY

(CONTINUED FROM PAGE 64)

- The Vanity Fair one-piece sports undie below is half silk, half Australian wool. This, panties, and vests may be had from the Plymouth Shops
- Of pure silk are the Van Raalte vest and snug panties below. A Singlette may be had as well. Lord and Taylor



- The pink crêpe panties (top) are trimmed with point de Paris lace and satin floral appliqué; Kargère
- Triple voile and hand-run Alençon lace panties, in centre; from Kargère
- White satin panties, above, have a scalloped edge and monogram; Bournefield

limitations of your lingerie budget or your taste, for, in spite of the unbridled femininity that is rampant this season, there is that ever-present minority whose allegiance to severely tailored, hand-piped, hand-monogrammed lingerie never falters.

For those whose inclinations run perennially to the simple, there is a quantity of smart underwear to choose from—much of it made of the pure silks and satins, which launder so beautifully and wear so well. Saks-Fifth Avenue have a tailored satin set of nightgown, slip, and pantie that is particularly good. There are simple, beautifully cut models at Wanamaker's that can be had with monograms or without. Another perfect assortment in either pink or white satin or crêpe is to be found at Altman's.

Almost all of the better-known shops add a chaste note to their varied collections by the addition of long-sleeved nightgowns in lounging and sleeping weights. Bonwit Teller, encouraged by the success of their last season's hand-made gowns with long sleeves, have two new models to suit this need. One of them, in satin, has a Peter Pan collar and fitted waist and is available in combinations of antique-rose piped in turquoise, and Egyptian-blue bound in gold. The other of French crêpe is made like a Vionnet dress, with a bias cut and fagoting at collar and sleeves.

Bournefield has two or three long-sleeved nightgowns, but a most amus-

ing concession to the demand for protection against the wintry blasts is a tea-rose chiffon gown with long, full bishop's sleeves and a paradoxically low-cut back.

Jay-Thorp will show you an equally capricious nightie of rosewood satin with a Peter Pan collar and tailored cuffs, and another with a sheer georgette bodice of Empire inspiration attached to a heavy satin skirt. And this shop has taken the business of keeping one's feet warm pretty seriously, for they've produced booties for adults (can you believe it?) of quilted taffeta and velvet, lined with fur.

Your slips, panties, and combinations take their cue from the smarter nightgowns, both as to design and materials, and the colour schemes are much the same. The laces are as elaborate, and, if anything, they are more heavily appliquéd and embroidered. These models, too, are cut on the bias, although there is talk here and there of an imminent return to the straight, simple undies of other years. Actually, we have grown too vain over our figures in svelte, sheath-like undergarments to be taken in by promises of feather-stitched smockings and meticulous pleats.

Boudoir accessories in sets should still be the chic woman's aspiration, and, if you've so much as a hope of doing handsomely by yourself, have a look at the Hélène Yrande set imported by Bonwit Teller. The trailing gown is of (Continued on page 102)





SHE: "What's that they're saying, Henry?"

HE: "They're saying, 'The average age of GOLDEN WEDDING RYE is 4 years old . . . and it's ALL whiskey.' But that won't interest you."

SHE: "Want to bet on *that*, too, Henry?"



# Don't Guess—Demand GOLDEN WEDDING RYE

AVERAGE AGE **4 YEARS OLD**

Golden Wedding also obtainable in BOURBON

For really fine gin . . . try Silver Wedding Gin

A *Schenley* PRODUCT MADE IN U. S. A. . . . LOOK FOR THE MARK OF MERIT



# Chew YOUR WAY TO BEAUTY



## The toss and chew

Toss your head in a few quick, jerky movements on the order of a fretting horse. Then with head way back, begin to chew DOUBLE MINT GUM with lips shaped as if whistling. Now twist mouth around and around, continuing chewing and doing it vigorously. Keep this up for 6 counts and rest. Then repeat 6 times. Do several times a day whenever and wherever convenient. Begin with one stick of gum and increase up to a package. This may take some time. The Toss and Chew helps keep neck and chin lines young and lovely. No saggy muscles or baggy chins.

O-219



## DESIGNS FOR DRESSMAKING



The wine-glass and bell silhouettes, peg-topped skirts and tunic-lines—all of these high lights of the new mode are embodied in the models shown here and on pages 80 and 81. These smart frocks are designed for sizes: 6833 and 331 in 12 to 20, 30 to 38; S-3756 and S-3757 in 14 to 20, 32 to 38; 6835 and S-3758 in 32 to 42; No. 6824 in 14 to 40



## LOVE MY DOG

(CONTINUED FROM PAGE 92)

seem to be animated trimmings to a smart costume, or a four-footed muff, or one fox more, which barked. We mustn't fool ourselves; more than anything else, all those creatures are indispensable aides to fight against loneliness, which is the universal enemy. They are the refuge of lost love, of wounded passions, of routed ego, of pride and shame, of cheated hopes.

It is a good thing that an animal can not talk about himself. Otherwise, a certain dog would say that walking with company is nicer than walking alone, but that men never go walking at the same hour as women. A certain

cat would say that even chilly knees are warm for him, but that it is dangerous to aspire to them without invitation, unless one is a regular house-cat.

And a Persian cat, if tactless, could remark that the hands of men and women are repositories of unused caresses which the cat received simply because humans know him to be untiring, inexhaustible, where endearments are concerned.

And finally, with animals, we can make ourselves understood without talking—which seems, after all, the best way of being understood.

## AN INSIDE STORY

(CONTINUED FROM PAGE 100)

bisque satin and net, and it ties with a brown ribbon sash. The huge square pillow and *chaise longue* or bed-cover are of satin and lace to match, trimmed with finely pleated ruffles.

Jackets over nightgowns run from simple shoulder throws to three-quarters length coats, straight or flared, swagger or Asiatic in feeling. Marshall Field in Chicago has a full-length wash velvet ensemble—a tailored coat in cerulean-blue and a low décolletage nightgown to match—that is luminously lovely. Less formal ones are of satin and crêpe and are bordered with interesting motifs worked out in appliqué.

All of these ravishing creations—and they really are as superlative as that—would seem a far cry from the warm and practical. But the newest versions of the "woolly" are surprisingly charming, too. You'll find current

versions at Best, Saks-Fifth Avenue, or Jay-Thorp.

Gone are the days when you needed to freeze during that winter week-end in the country, because you'd rather die than have your friends discover the worst. Beauty actually lurks in the cozy, warm vests of rabbit's-hair and Australian wool that you can have dyed enchanting shades of peach and sky-blue. They are soft as a new kitten and can be rolled into a palm of one hand or crushed into a spare corner of your week-end luggage only to emerge unrumpled, fresh, and ready to wear.

You can buy your woolies separately or in sets, expensively or on the cheaper side, for they come in a number of grades and weights, and none of them, even the least costly, need make you feel anything but fastidious and cherishable.





# "FAREWELL TO AGE"

*The plighted word of Elizabeth Arden  
to women the world over who put their trust in her promises*



*Elizabeth Arden*

691 FIFTH AVENUE, NEW YORK CITY

LONDON: Elizabeth Arden Ltd. PARIS: Elizabeth Arden S. A. BERLIN: Elizabeth Arden G.m.b.H. ROME: Elizabeth Arden S.A.I.

TORONTO: Elizabeth Arden of Canada, Ltd.





## SEÑOR, MEET CUBA'S GRAND OLD FRIEND

*an old-fashioned made with*

# BACARDI

How smooth . . . how mellow . . . how delightful . . .  
and how—

1 jigger Bacardi. 1 bar-spoonful Granulated Sugar. Dissolve in 2 spoonful of water. Add a dash Orange Bitters; 1 dash Angostura Bitters; Serve in old-fashioned glass with ice, dress with fruit and mint.

**H**ERE'S an old smoothie straight from Cuba...a delicious old-fashioned made with Bacardi, Cuba's own prize beverage. In every smooth delicious drop of Bacardi you will taste the full mellow maturity of four years in the wood.

How would you like to know 25 different recipes with Bacardi?—a repertoire that will make your reputation as a host or hostess! It's easy—just get that internationally famous Bacardi Chart. Slip a 2¢ stamp into an envelope, send it to Schenley, Room 556, 18 West 40th Street, New York City. Back will come your Bacardi Chart by return mail.

*Avoid Substitutes—See the bottle*

**A Schenley IMPORTATION**

Schenley Import Corp., Sole Agent in the United States for Compañia Ron Bacardi, S. A.



## VOGUE'S SPOT-LIGHT

(CONTINUED FROM PAGE 67)

It was like relaxing in a warm bath to see "The Distaff Side." We urge you to go to it: first, for Dame Sybil Thorndike's glowing dignity in the part of the mother; second, for the exquisite wit of Estelle Winwood's acting; and third, for John Van Druten's dialogue, which is balm for civilized ears. The trouble with most of the plays you see nowadays is that you don't give a hoot what happens to any one in them. The characters are either dull or undeveloped or downright nasty. But in "The Distaff Side," you find yourself caring a great deal what happens. The Millward family and its friends and lovers are real, warm, tragi-comic. They live and speak intelligently. Van Druten's play may be

criticized for its "neatness"—an arbitrary clarity of pattern that caters rather to the theatre than to life—but we can imagine no pleasanter sequel to a good dinner. It will appeal enormously to all women, moreover, who have neither the talent nor the chance for a professional career. Because it extols, more than anything, the essential "womanliness" in woman; and shows that in most cases the only true and ultimate function of a woman is her cleavage to a man. It speaks highly of Mr. Van Druten's talent as a playwright that he can make this theme so charming to one who, perforce, must punch a typewriter instead of stirring a stew! The reactionary theme in other hands might have piqued.

## SHOP-HOUND

(CONTINUED FROM PAGE 94)

but every one thought it was very smart of me—hence this address, so that I can live up to my reputation.

• The man who could spin a top successfully when he was a little boy can now turn into a drawing-room hero. He should go armed to every party with that new game called Kangaroo, which you can get for about \$2.50 at The Party Mart. It is a glorified top that is full of bright coloured disks that pop out quite gaily by themselves when the top is spinning. Each disk is a different colour and has a number, and the idea is to bet on which one will spin the longest. If the disk called Kangaroo wins, the betters have to put up double their previous stakes for the next spin. It's the only game that I ever understood without having it explained at least five times in words of one syllable—which might recommend it to other nit-wits at games.

• I'm giving you a few early Christmas present suggestions that have to be ordered six weeks in advance. Bergdorf Goodman has Cassegrain stationery, and nothing could be a better gift for that friend who comes back from France in love with French writing-paper. You can pore over portfolios of samples and choose the types that you like best. The colours are superb: greys, creams, greens, and such, besides that cherished French-blue, to which nothing else ever compares, in my mind! You can order pads of it at Bergdorf Goodman's—that smooth, silky paper—and it is made in three different sizes; the largest costs around \$4.75 (with one hundred envelopes). I also liked the superfine air-mail paper with the envelopes lined in dark contrasting shades; about \$1.75, with fifty envelopes. The paper is all pretty superior, and the monograms reach a high mark in cut-out or engraved splendour. You can have one of those country-address affairs in the corner of the paper; you know, showing the *chemin de fer* and the telegraph-poles and the telephone, and even an airplane—if you have your own plane. Personally, I liked the plain blocked addresses running across the top of the paper.

• Saks-Fifth Avenue will order hand-spun finished linen handkerchiefs, initialled in France, if you give them six to eight weeks for delivery. I saw two new monograms which were very smart; three initials, for example, in small letters with a good-sized period between—in any two tones or in white, at about \$1.35, handkerchief, lettering, and all. Then there is a large monogram called Vermicelli—most aptly named, as it looks pretty tangled up, across which your first name is embroidered (at about \$2.50). Laugh all you want about handkerchiefs for gifts, but nothing is ever so sure of welcome.

• The Christmas-card impetus ought to be rising in your heart about now, urging you to send wishes to all the people you think might send you wishes. If you want to settle it quickly and quietly in your own home, pick up your telephone and call the representative in your city (in New York, the number is Vanderbilt 3-7193), and she will bring a suitcase full of Chryson's superior samples from which you can choose. Chryson's cards, incidentally, can't be bought in any shop; all the designs are original, and the engraving is perfect. You will find everything from the whimsical to the religious—treated in a modern or classical way, and, what is most important, the cards will be delivered when promised. They are made in the Chryson workrooms in Hollywood, which is an unexpected location for a thriving national concern, and orders are accepted up to December 10, although by that date your cards should be stamped and addressed, and off your mind.

• Grand Duchess Marie of Russia now has a photographic salon at Bonwit Teller's—there is no limit, apparently, to that versatile princess' ability. Photography was a mere avocation in her Russian days, but New York is a place of vocations, so she has switched it to fit the times and the place. She takes highly individual portraits and particularly likes to do character studies of animals. Try a portrait of owner and dog—with Marie's own signature on it. Something ought to come out of such a combination. Her photographs cost around \$250 a dozen.



...when Nice People get together



BECAUSE some things just naturally go together (like lobster and mayonnaise), you will usually find nice people foregathering in nice surroundings . . . perfectly draped silks and satins in company with perfectly tailored tail-coats or dinner jackets . . . and ancient, mellow spirits complemented by the mature tang and high zest of a ginger ale like CLICQUOT CLUB Pale Dry! For here is the tropic aroma of choice Jamaica ginger . . . aged with piquant taste-heighteners . . . blended with natural

water from deep rock sources. A ginger ale that is really *dry* . . . made with a water so pure it needs no distillation . . . and carbonated extremely fine, under refrigerated pressure, so that its lively sparkle *endures*.

And CLICQUOT CLUB Pale Dry comes in bottles of very generous measure . . . *full quarts* and *full pints*. By the case, these bottles bring you as much as *two whole quarts extra*. And you can undoubtedly get them from a dealer just a few steps from you. . . . Clicquot Club Co., Millis, Mass.

**A FULL QUART IS 32 OUNCES**

And a full pint is 16 ounces. CLICQUOT CLUB comes in *full pints* and *full quarts*. Also in special club and hotel sizes. All ginger ale manufacturers are required by law to print net bottle contents on the label. So look . . . to be sure of full value!

**20¢ A FULL QUART • TWO FULL PINTS 25¢**

(Plus bottle deposit. Pint size slightly higher in some sections. Quarts not available west of the Rocky Mountains.)

*Clicquot Club*

**PALE DRY  
THE VINTAGE  
GINGER ALE**



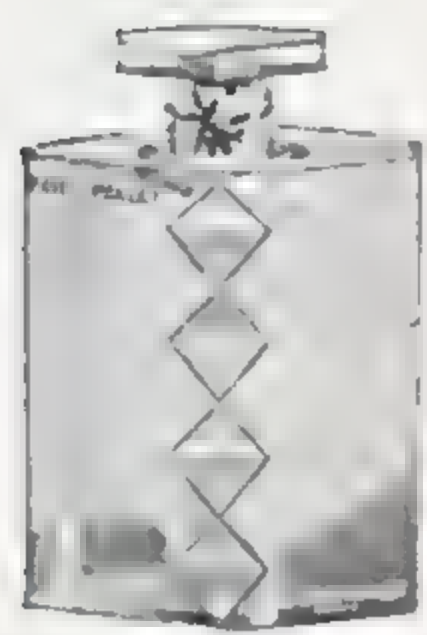
Established 1881

Try CLICQUOT CLUB "Soda" • Golden Ginger Ale • Sarsaparilla



# *Spraying* MAKES ITS *Fragrance* EVEN LOVELIER

You can never fully appreciate the subtle fragrance of your favorite perfume until you use one of these smart new DeVilbiss Perfume Atomizers. The DeVilbiss Atomizer transforms a single drop into 2000 tiny particles, creating a more diffused, more completely enchanting fragrance . . . With spraying, there is no staining of fabrics. And the DeVilbiss Closure prevents evaporation . . . DeVilbiss Atomizers come in many new styles, in both imported and domestic glass. Larger sizes for eau de cologne . . . The DeVilbiss Company, Toledo, Ohio.



ROGER & GALLET SAY: "We recommend the use of an atomizer . . . A perfume sprayed is always more subtle, more enchanting . . ."



## DEVILBISS

### *Perfume Atomizers*

## SCOTTISH SPELL

(CONTINUED FROM PAGE 69)

comfortable and inviting. One, in particular, on the shores of Loch Ness, was rather an elaborate affair, like an old-fashioned Pullman car, with a tent, a trailer, and a chicken-coop attached—for these holiday-gipsies had done themselves very well.

Speaking of caravans, the well-known sportsman, Charlie Munn, is now having the latest thing in caravans built. It is a double-decked transcontinental bus, such as are used on the Coast-to-Coast service, and it is being fitted up according to his own design, with three staterooms, baths, a kitchenette, a place for two servants, and an observation room—a yacht on land. And when he takes it to England—which he doubtless will—all he will have to do is to drive on the pier, park it in the garage of the new Cunarder, *Queen Mary* (which is so arranged that one can drive cars on board at the dock), and take the lift to the boat deck.

### SCOTCH TWEEDS

North of Inverness, I stopped at Campbells in Beaulieu, to look over the new tweeds (this is a ritual with all who go to that part of Scotland) and found, among his latest patterns in tweeds for women, a check in white and red-plum which I thought one of the smartest I have yet seen for sports suits. Of course, you are always tempted to buy great quantities of tweeds in Scotland. But as they are of the most colourful kind—for the louder they are, the better for Scotland—they are of little use back in England or America, where, by reason of environment, they suddenly knock your eye out.

Knowing Scottish austerity, it's rather a surprise to come to a place like the super-luxurious Gleneagles Hotel, with its swimming pool, American bar (where one can get a really good dry Martini), restaurant-grill, perfect hairdresser, manicured gardens, and three excellent golf courses. It is just as unexpected as the country beyond, where the fertile valley suddenly gives way, in startling contrast, to wild moors.

On these moors, I went shooting with the Herbert Puliters. From the house in a beautifully wooded park, it was only fifteen minutes by motor to the edge of the moors and another fifteen minutes by pony to the butts of the first drive, where there is a spectacular view across the rugged moors of the gentle valley below.

We had every sort of weather on these moors—days when the wind blew right through everything, including my leather "Cripps shirt" and mackintosh, and other days as warm as the South of France in June, when the hum of the bees in the heather and the bleating of the sheep in the distance made one feel dreamily happy. Truly, Scotland can be all things to all people. On the bitterly cold days—which are more bracing than anything I know—lunch provided by Mrs. Pulitzer was

the last word in luxury. Hot fish chowder and chicken hash or Irish stew in thermos containers—very different from a few sandwiches and a flask carried in a cartridge sack, the usual fare on most shooting parties. (A true hedonist, I confess to liking luxury with my sport.)

When Americans do these things they usually do them very well. Every thing about Mr. Pulitzer's shoot is in the very best manner possible, and the management of a grouse shoot is no mean affair. In case you've never been grouse shooting, here is a brief outline of the routine: You usually start off at about nine o'clock and motor to the edge of the moors, where there are ponies on which you may ride, if you'd rather not walk, as far as the butts of the first drive. Here, the "guns" (colloquial, as you probably know, for the guests who shoot), with their loaders and their dogs, settle down to wait for the birds that are being driven in their direction. Soon you hear the beaters (about forty strong) who have previously disappeared over the hill like a detachment of soldiers on the march, advancing, waving their flags, and shouting to drive the birds from the heather in the direction of the "guns." As the first birds rise, a signal is given at the end of the line of butts, and everybody comes to attention. This is the supremely exciting moment. All up and down the line of butts, the guns pop in rapid succession, until the heads of the beaters appear on the horizon, the signal to stop firing. Then the dogs, who have remained perfectly still in the butts spotting the birds as they fell, never moving, despite the tempting hares that rush past in retreat before the beaters, join in their part of the sport. At a signal from the whistles of their masters, they dash out to collect the bag, never missing a bird. The dogs are so well trained that even during lunch they lie next to the sticks of their masters, as though they were staked out in the heather.

### A DAY ON THE MOORS

At the end of a drive, the whole moor springs to life, and the loaders, the beaters, the pony boys who come up to take one on to the next line of butts, and the men who collect the game represent a small army of people. Then the whole thing starts over again, broken only by the interval for lunch and the fading light at the end of the day.

You feel so well, have such an appetite, and look forward with such veritable passion to the next meal, that the mere fact of being alive is heaven enough. Yet, even then, trudging over the soggy, wet moors, I laughed to think how difficult it would be to explain to any one who did not know the life just how and why it was so desirable. You've got to find out Scotland for yourself. But I warn you, you won't be able to live without it ever after!





# How French Women Manage to Make Up Only Once a Day

*Yet...Stay Perfectly Made Up All Day Long!*

**9 A. M.** *You apply it before your own mirror—and get a perfect and even color.*



**5 P. M.** *It's still perfect—just as it was a minute after you applied it! Ends constant making up in uneven light during the day.*

## A Discovery That's Become The Rage of Paris—And That's Making Women Everywhere Discard Old-Time Powder Rouges!

**I**N PARIS women have found a new way in make-up. A cheek make-up that stays just the way you put it on all day long; no matter *what* you do.

You apply it in the morning—and forget your cheeks all day long. Walk, dance, go in a pool—do anything you like—yet your cheeks are divinely perfect without a further thought!

It's the newest creation of Louis Philippe—world-famed colorist—whom women of Paris follow in matters of make-up like a religion.

### *What It Is*

It's a delicate *cream rouge*, called *Angelus Rouge Incarnat*, that comes in tones to blend with every complexion, eye-color and hair. Subtle, natural tones that actually match the color of the human blood. And thus provide a natural, *undetectable* cheek make-up.

Apply it, and only under a magnifying glass can even an expert detect that it is not the *natural* flush of your cheeks. For, being a *cream rouge*, it blends directly into the skin.

Old-time powder rouges touch only the surface. Hence, rub off, blow off, become uneven and disillusioning.

### *Women Quitting Powder Rouges For It*

On every side women are quitting old-time powder rouges for this remarkable creation. For it does what no other rouge does or has ever done—provides a **NATURAL** color that lasts all day.

It ends hurried, uneven, artificial make-up

put on under improper lights. You apply it at your own dressing table, and *know* that it's on evenly and properly. You can use it, too, on both the lips and cheeks. And thus gain a *perfect color harmony*.

Try it—*Angelus Rouge Incarnat*. It's on sale at all drug and department stores in little red boxes (about the size of a quarter) and costs only a few cents. You'll find complete color charts wherever you go to buy it. Use it just once, and you'll never again use a powder rouge. For what it does will amaze you.

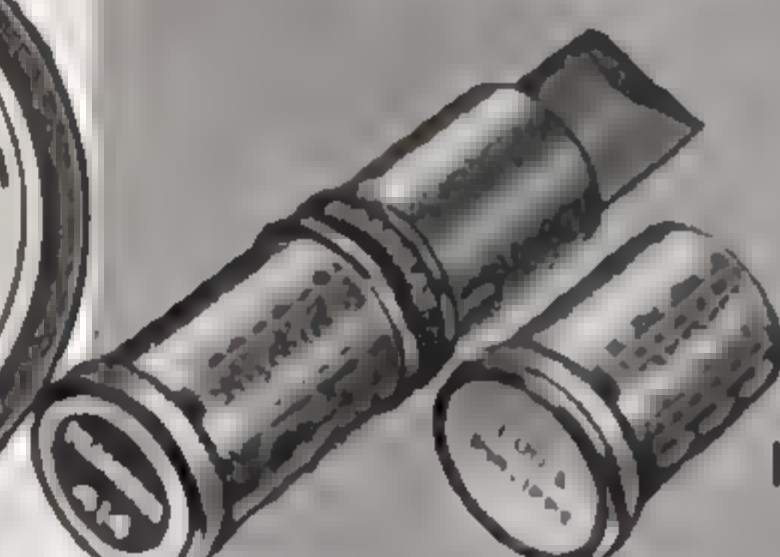
*Angelus Rouge Incarnat*

IN THE LITTLE RED BOX

- FRAMBOISE •SUN ORANGE
- POPPY •LIGHT
- PANDORA •MEDIUM



LOUIS PHILIPPE  
ANGELUS LIPSTICK



IN SAME  
COLORS  
FOR A  
PERFECT  
COLOR  
HARMONY

**BOTH BY LOUIS PHILIPPE—WORLD-FAMOUS FRENCH COLORIST**



## "A dinner without Apricot Liqueur is no dinner at all"



Says ELIZABETH HAWES

This famous designer is the pride and joy of nationalists because she is living proof that fashions may originate elsewhere than Paris.

We were glad to find that her sure taste extends to liqueurs. (She also likes Curacao.) For a good apricot liqueur is a noble work; and we are especially proud of Cusenier Apricot because it holds the neat flavour of the ripe fruit. Not to mince words, it is good—very good.

## "A dinner without Cognac Brandy is simply unthinkable"

Says ILKA CHASE

If your school of thought is that of the vital Ilka Chase, one of the most compelling of our younger actresses, here is a useful suggestion: Look for the Cusenier *Three Crowns* when you buy brandy. Not because we ask you to, but because they mean it is 15 years old, although it costs no more than many only 5. It has a grand bouquet. A sound brandy.



vour of the Crème de Cacao, or the exceptional goodness of any one of the 33 others. They really must be exceptionally good because MORE PEOPLE BUY CUSENIER LIQUEURS THAN ANY OTHER BRAND IN THE WORLD.



*The Liqueurs of*  
**CUSENIER**

La G<sup>de</sup> Distillerie E. Cusenier Fils Aîné et Cie, Paris

Imported and Guaranteed by W. A. TAYLOR & CO., N. Y.

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## DRESSING AFTER FIVE

(CONTINUED FROM PAGE 71)

No. 1.) Or a tailored lamé or odd coloured velveteen that will be nice under your fur coat. Or a simple, but frivolously light-in-colour crêpe dress.

QUESTION: Frankly, I have all the money in the world to spend on clothes. What's the very smartest thing I could wear to cocktails, dinner with a man who is not dressing, or special occasions like receptions?

ANSWER: It was for just such fortunate females as yourself that the

couture developed a new skirt length this year. Molyneux, Mainbocher, and Schiaparelli all did it, and it falls about an inch and a half above your ankle-bone. (See figure No. 2, on page 70.) Over such a dress, one must have a special wrap—either a fur cape short enough to balance the long line of the dress, or the very special afternoon coats of the same length as these dresses, like Schiaparelli's black velvet with a tiered cape that Hattie Carnegie has here in New York.

## WHO'S WHO?

(EXPLAINING THE PHOTOGRAPHS ON PAGES 50 AND 51)

HERE, most reluctantly, we divulge the answers to Vogue's hair-raising mystery. We might have simplified matters a good deal by telling you that the classic beauty marked No. 3 is one of twins; that the studious No. 6 is memorizing a part she played in stock this summer; that what No. 10 is observing so intently is a swatch of material she is featuring in her shop this season; that No. 7 owns some of the handsomest jewels in town; and that No. 8's taste is so flawless that her friends won't make an important decision without her. Yes, we might have disclosed all these choice morsels under their photographs, but, if we had, you wouldn't have turned to this column.

1. MISS GRACE MOORE  
COIFFURE BY ÉMILE OF FIFTY-SIXTH STREET

2. MISS ILKA CHASE  
COIFFURE BY LE PRINTEMPS  
JEWELS BY CARTIER

3. MRS. REGINALD C. VANDERBILT

4. MISS LUCREZIA BORI  
COIFFURE BY GEORGE AND WALTER  
PHONOGRAPH FROM DAVEGA

5. MRS. HAROLD E. TALBOTT  
COIFFURE BY CHARLES OF THE RITZ

6. MISS MARY TAYLOR  
COIFFURE BY MICHAEL OF THE WALDORF

7. MRS. JAY O'BRIEN  
COIFFURE BY CHARLES OF THE RITZ  
TOWER

8. MRS. WILLIAM S. PALEY  
COIFFURE BY SAVELI

9. MISS INA CLAIRE  
COIFFURE BY ANTOINE OF SAKS-FIFTH AVENUE  
CIGARETTE-CASE FROM BLACK STARR AND FROST-CORHAM

10. MRS. EDWIN C. COWLES  
COIFFURE BY J. SCHAEFFER  
GOWN FROM MRS. COWLES' OWN SHOP,  
CHEZ NINON

## NOBLESSE OBLIGE

DURING five years of economic depression and partial recovery, The American Red Cross has given direct relief to one out of every five persons in the United States. This aid was extended to victims of unemployment, drought, tornado, flood, earthquake, and other catastrophes. To no calamity, large or small, has the Red Cross, within the limits of its financial capacities, turned a deaf ear. Its activities are limited only by the degree to which disaster can try humanity, its benefactions only by the scope of existing agony of heart, body, and mind.

Its Public Health Nurses visit the sick in city and rural homes. They assist each year at the birth of thousands of babies, and, in this past depression era alone, have paid one million, two hundred and eighty-nine thousand visits in connection with maternity cases the country over. Through their intensive child-welfare activities they discover and arrest thousands of cases of malnutrition.

In homes and institutions for the blind, the skill of the Red Cross braille worker has furnished quantities of literature to lighten the burden of the afflicted. Each year, a quarter of a million ex-service men and their dependents, regular Army, Navy, and Marine Corps men and their families, receive the friendly assistance of the Red Cross worker.

Each year, an average of a hundred disasters, unexpected and appalling, take their ghastly toll. To each and every one of these emergencies, the Red Cross brings all it can muster of food, clothing, shelter, and medical aid. It goes even a step beyond these tragic eventualities—it teaches hundreds of thousands of people each year, through the medium of their First Aid and Life-Saving instruction, how to deal most effectively with these catastrophes when they are visited upon a community.

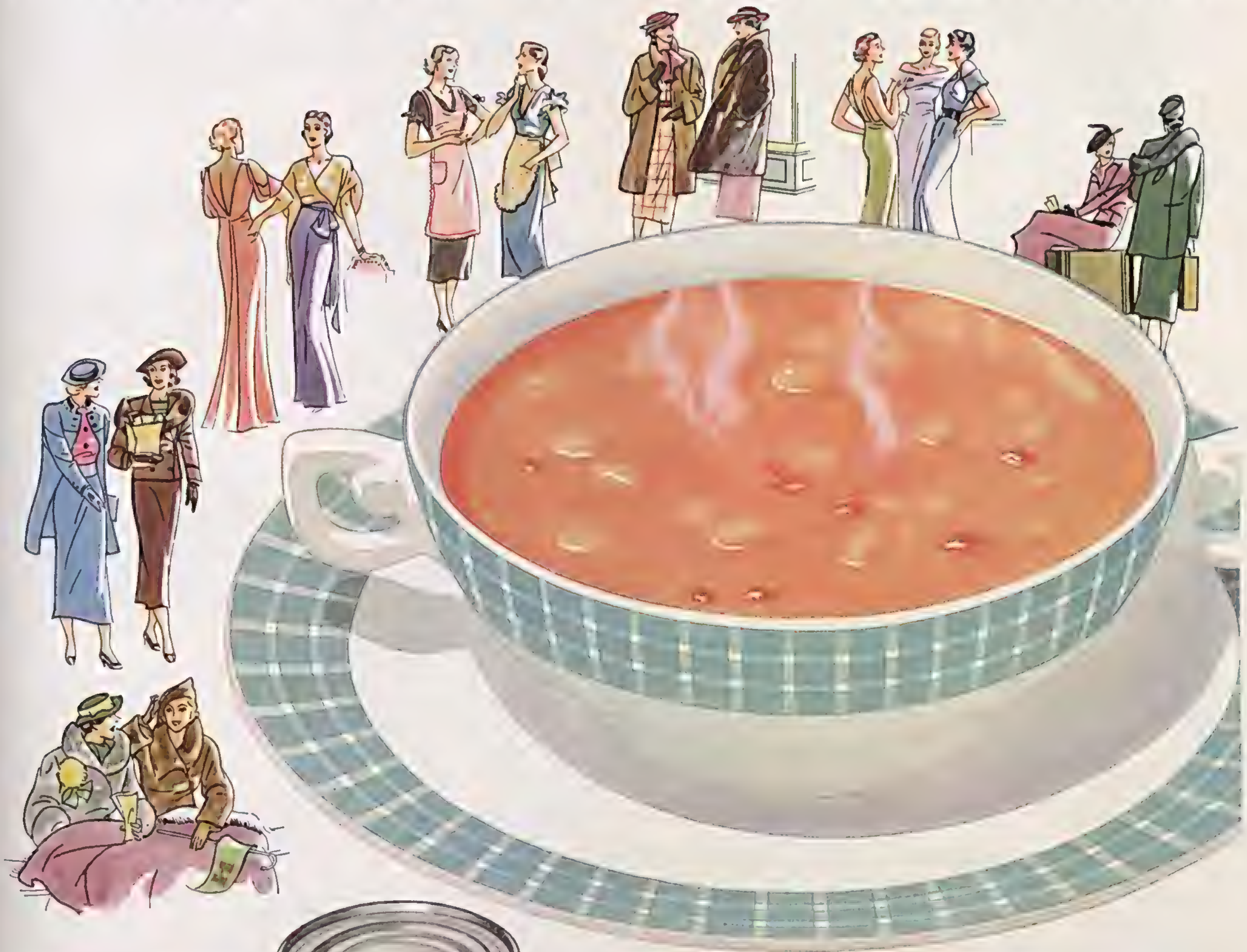
To carry on this great humanitarian work, more than one hundred thousand men and women volunteer their services each year. Each year, a membership drive enrolls four million men and women whose dues furnish the entire wherewithal for their crusade against national suffering.

This year, again, from Armistice Day to Thanksgiving Day, you will be asked, in lobbies of theatres, in offices of banks, in hotel foyers, and during theatre entr'actes, to "join the Red Cross." In answering the Annual Roll-Call, you will have the satisfaction of knowing that you have enlisted in an army dedicated to the extermination of that deadliest of all foes—poverty—that you have entered the lists to salvage ailing bodies and beaten minds, and to start the sick at heart along the Street of Second Chance.



# THE SECRET

*a million women told each other*



© 1934 H. J. Heinz Co.

## EIGHTEEN VARIETIES

Cream of Oyster  
Gumbo Creole • Beef Broth  
Cream of Tomato  
Vegetable • Clam Chowder  
Cream of Mushroom  
Bean Soup • Mock Turtle  
Cream of Celery  
Pepper Pot • Consommé  
Cream of Asparagus  
Scotch Broth • Onion Soup  
Cream of Green Pea  
Cream of Spinach  
Noodle

SOME OF THE


57



WHEN women found that rich, nourishing soups, equal in flavor to the finest homemade kinds, could be purchased in tins—the news instantly flashed from lip to lip. No woman could keep the secret. Every woman wanted to share it with friends and neighbors. Quickly the fame of Heinz Home-Style Soups spread across America.

Your family will enjoy these delicious soups—made in small, shining kettles by expert Heinz chefs. Men, especially, like Heinz Bean Soup, a

heartly broth enriched with tasty bits of ham. On many occasions you may prefer Heinz Cream of Mushroom, Clam Chowder or others of the 18 kinds of genuine “home-style” soups.

All of these soups are prepared as you would make them at home—from fresh, luscious vegetables, choice cuts of meat and sweet, pure cream stocks. Each comes to you complete, ready to heat and serve. Call your grocer and have a generous assortment of Heinz Home-Style Soups delivered now. 

HEINZ *homemade style* SOUPS



# NEWS!

## NAIL POLISH NOW MADE IN SHADES THAT HARMONIZE WITH YOUR NATURAL COLORING



For DARK BRUNETTES—Lady Lillian Rose or Coral for daytime wear. Medium or Geranium Lake for evening.

For TITIAN REDS—Lady Lillian Natural or Coral for daytime wear. For evening, Lady Lillian Deep or Geranium Lake.

For TRUE BLONDES—Lady Lillian Natural or Rose for daytime wear. Medium or Crimson Lake for evening.

Select the shades of Lady Lillian Nail Polish correct for your color type, and they will complement any color gown your good taste dictates

● Have you felt that you should always key your nail polish to the color scheme you are wearing? That the first consideration in choosing nail polish shades, should be the colors in your wardrobe?

If you have, this message is for you. You will delight in the added charm this utterly different method may bring you.

### Your Nail Polish should match YOU

You know that beauty and charm are largely a matter of knowing how to enhance your own *natural* characteristics.

In natural coloring, you are a type. Everything in your make-up—cosmetics, gowns, whatever—should not only match your type but should actually lift to their fullest expression, the natural coloring of your eyes, your hair, and most important of all, your skin.

The shades of nail polish you use, should, first of all, match *you*. Then they will go with any color gown that is truly becoming.

**Lady Lillian has perfected Nail Polish shades that harmonize with your natural coloring**

Working with fashion authorities and beauty experts, Lady Lillian has perfected a full series of nine

beautiful nail polish shades based on the true colors of the artist's palette, and developed to match and enhance your *natural coloring*.

Now, whether you are a blonde or brunette, titian-haired, or an auburn type, there are new shades of Lady Lillian Nail Polish made exactly for you—to enliven and enrich the charm and enchantment of your own vital, natural coloring.

Lady Lillian's new book "*How to Enhance Your Natural Coloring*" comes with every bottle of polish. It tells how to match your nail polish, general make-up and wardrobe to your natural coloring.

### Highest Quality—Yet Inexpensive

Lady Lillian Nail Polish is made from the purest ingredients. It flows on smoothly leaving an unbroken surface without bubble or crumb. It dries rapidly, leaving no odor to collide with your perfume. It lasts and lasts, first, because it does not chip, and next, because the color does not fade.

Try Lady Lillian Nail Polish. Ask for it at your favorite shop. Individual bottles cost but twenty-five cents, and you can buy *complete* Lady Lillian Manicure Sets at prices that will surprise you.



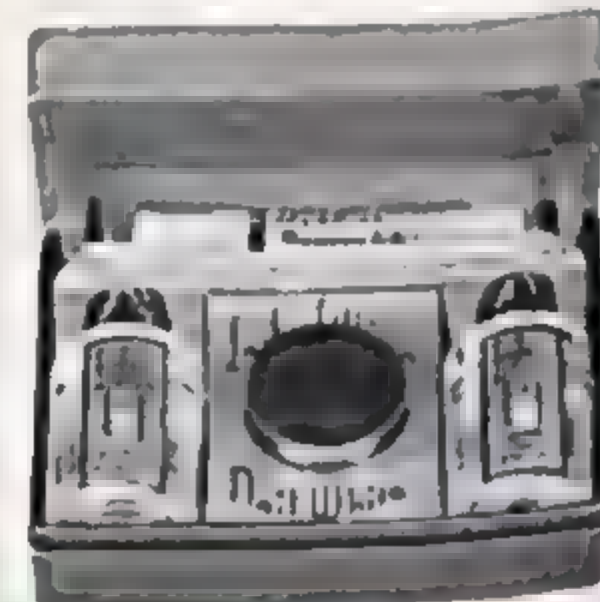
Lady Lillian Salon Manicure Set. In lovely green suede with black and gold. \$1.50



Lady Lillian Satin Set. Luxurious black satin with slide fastener. Smart as an evening bag. \$2.95



Lady Lillian de Luxe Bakelite Set. Contains all essentials for the perfect manicure. \$1.00



Lady Lillian Four Hundred Set. In green and black bakelite. 50c



There are 9 shades of Lady Lillian Nail Polish based on the true colors of the artist's palette—from COLORLESS to VENETIAN RED.

**FREE:** Send for a copy of Lady Lillian's new book "*How to Enhance Your Natural Coloring*." A revelation of color information. Tells you how to study the individual color characteristics of your type and how to match your nail polish, general make-up and wardrobe to them. Ten minutes with this book gives you a whole new conception of the new beauty possibilities in correctly chosen and applied nail polish. Send for your copy—*now*.

Lady Lillian, 1140 Washington Street, Boston, Mass. Please send me, without charge, the new Lady Lillian Booklet, "*How to Enhance Your Natural Coloring*."

Name \_\_\_\_\_

Address \_\_\_\_\_



## NEW HIGH IN SHOES

(CONTINUED FROM PAGE 72)

Fortnum and Mason show calf and suede combinations for street and spectator sports. Joseph Box has some very exciting grained leather ghillies in green and navy-blue, while Maxwell uses perforated patent leather effectively in addition to the alligator, lizard, and kid featured by all of the better-known bootmakers.

IN PARIS—Here, if anywhere, is the Mecca for the seeker after extraordinary shoes. Scarcely a type you can think of has been overlooked—and some that have probably never occurred to you—or to any one, for that matter—have put in an appearance. There are Bunting's square-toed day and evening models with their extremely high, squared heels. He rides the colour wave by combining two or more shades for sports wear—a brown crocodile, for instance, with navy-blue kid. He makes day and evening sandals either entirely of pleated crêpe or kid or trims them with accordion-like material or leather.

Padova makes the revolutionary pre-

diction that a return to the high laced boot is imminent and says that he will introduce them even as we go to press.

Julienne still likes the high glove shoe with side lacings, adding noticeably large eyelets and wide silk braid ties. He urges the matching of shoes to accessories rather than to clothes, and, as a result, leans to burgundy, dark green, and light tobacco.

Hellstern declares himself against all cut-outs, advocating a simple shoe in an elaborate season. His top recommendation is the plain pump with a wood or metal buckle to match.

Gréco and Anzel, on the other hand, though sponsoring the much lower heel (which in itself produces a simpler look) are using a number of leathers in combination, notably black antelope and patent leather.

Hermès, associated more frequently with belts and bags, is showing an extremely smart house slipper, which is nothing, more or less, than a morocco version of the Japanese gheta, and infinitely comfortable for lounging.

## VOGUE COVERS THE TOWN

(CONTINUED FROM PAGE 31)

fervour. On the opening night, Armand Tokatyan was in both good voice and good humour—and his mood grew more expansively mellow at the merry supper that followed at "The Golden Horn," where we sat over our liqueurs and Turkish coffees far into the morning.

• If you'd like to be able to hear Beatrice Lillie sing some of her rare gems, no matter whether she is on this or that side of the Atlantic, don't be without those records known as GS Varieties, numbers 1002 and 1003. You get them at The Gramophone Shop, at 18 East Forty-Eighth Street. "Snoops, the Lawyer," et al.

### Radio

• If you enjoy hearing fifteen minutes of well-selected radio music, listen to the piano-playing of Mischa Levitzki over WJZ Sunday evenings at 10:15. He gives us the best of the master composers.

### Gaiety

• The Waldorf did the graceful thing, as usual, and put a flourishing finish on The Green Ball last week by setting up a Continental *bûte de nuit*. They called it the Casino Vert and carried out the colour motif of the Ball by flooding the crystal chandeliers and the mirrored walls with a green-blue light. The decorative setting was the work of Edward Paul England, third, who has recently returned from Europe. Among the stars of the entertainment program were Iliena Strenge, and the dancers, Fowler and Tamara. Horacio Zito and his orchestra played until breakfast time.

• Have you discovered that a pretty nice place to meet for a chat over a cocktail is Tony Sarg's "Oasis" at the

east end of the Lounge Café in the Waldorf?

### Night notes

• Le Bijou has gathered quite a show unto itself. Frances Maddux is the latest addition.

• At the Casino Montclair, you can dance to the music of Felix Ferdinando. He puts on galas each Wednesday evening. Saturday nights, Ferdinando and his orchestra offer a program of college songs. Cartier, the magician, does tricks. The young folks like it.

• If you want to make a night of your dining out, and see a whole musical show, jaunt up to Ben Marden's Riviera. There is a lavish cast, supported by Bob Crosby (none other than Bing's brother) and the music of the Dorsey Brothers and their orchestra.

• If you want to go Spanish in New York, you must go way down-town or way up. But maybe the best way is to go straight down to El Chico. There you can dine and drink in either Spanish or good American, and enjoy a very Latin and very amusing show. Believe it or not, I entered right into the spirit of the thing the last time I spent the evening at 80 Grove Street, and I up and did a *paso doble*. That, as you doubtless know, is a national dance of Spain. But don't be too impressed, because you will do it, too, when you go down there. The compelling strains of Emilio d'Torre and his orchestra are such that you just fall into the rhythm. You'll hear some grand gipsy singing, and I assure you that you will be vastly entertained by Wenceslao. He is a Spanish ventriloquist, and he does a doll act that is sophisticated!

"FLANEUR"



## They want to take it home

—AND A NEW INDUSTRIAL GIANT IS BORN

THREE years' experience has convinced the traveling public that it is possible to "sleep like a kitten" all night—to arrive at destination feeling "fresh as a daisy"—"clean as though wrapped in cellophane." Passengers enjoy the mild spring weather on Chesapeake and Ohio trains so much that they want to take it home—to their houses and to their offices.

Three years' experience has taught Chesapeake and Ohio the surest way to translate genuine air-conditioning into

terms of human comfort. It insures perfection not only in equipment, but in the operation of that equipment to maintain the air you breathe at the greatest possible comfort level.

Three years' work spreading the gospel of *genuine air-conditioning* has made a vast public conscious of this new and necessary contribution to comfortable living. And the enthusiasm created by Chesapeake and Ohio's genuine air-conditioning has paved the way for a new giant in American industry.

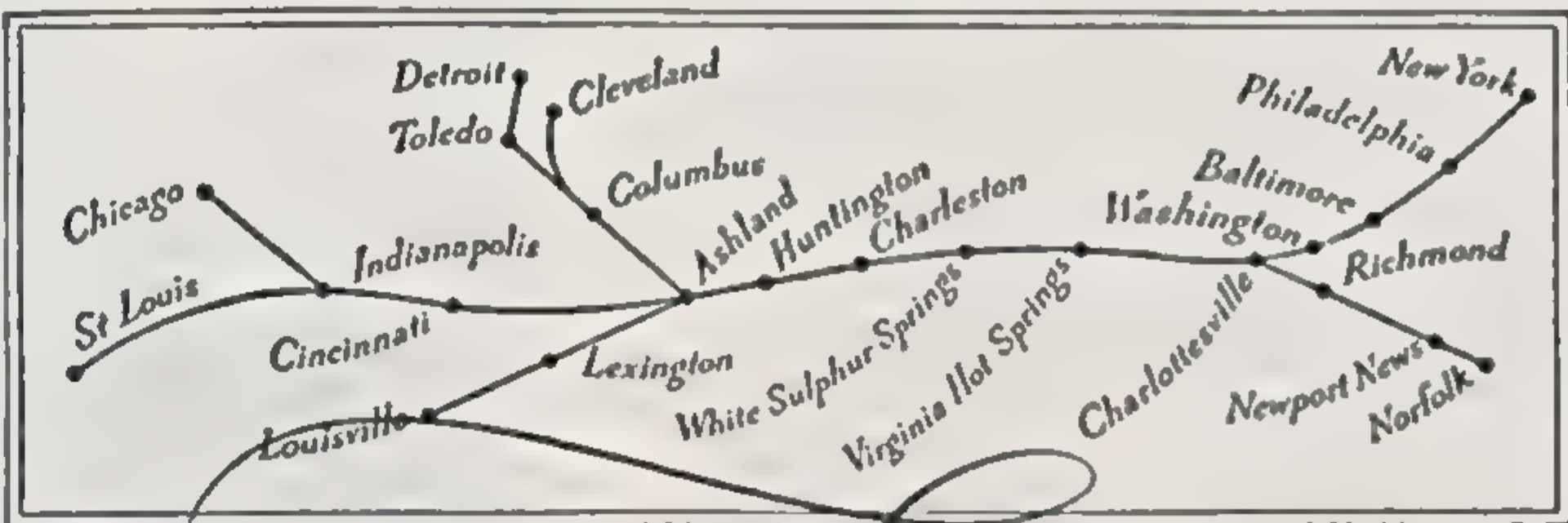
### WHAT IS GENUINE AIR-CONDITIONING—HOW DOES IT WORK?

1. It cools the air when it is too hot.
2. It warms the air when it is too cool.
3. It extracts humidity when the air is sticky.
4. It supplies humidity when the air is too dry.
5. It cleanses the air, straining out dust, dirt and cinders.
6. It circulates the cleaned, conditioned air without drafts.

If it doesn't do these things all year 'round, it isn't air-conditioning.

## THE GEORGE WASHINGTON THE SPORTSMAN • THE F. F. V.

The Finest Fleet of Air-Conditioned Trains in the World



George Washington's Railroad  
**CHESAPEAKE and OHIO**  
*Lines*  
Original Predecessor Company Founded by George Washington in 1785





To keep for you your lovely skin  
first - ANALYSIS  
then - SENSIBLE CARE



You started life with the *loveliest* skin. You can keep its full beauty, always, if you will.

A delightfully dependable person, known as the Beauty Counselor, is waiting to tell you—and to show you—how.

Not wishing to spoil your pleasure, we shall only *hint* at her secret. Yet, earnestly let us assure you that keeping your skin's full loveliness is fundamentally a matter of knowing the *type* of skin you have . . . and then giving that skin type the care it sensibly deserves.

In the restful privacy of your own home, the Beauty Counselor will help you analyze your skin, to determine its type precisely. Then, she will guide you and help you to give it that sensible care which preserves its thrilling beauty.

If you do not know where to find the Beauty Counselor, experiment with the coupon below.

## BEAUTY COUNSELORS

Incorporated

RUBY REED  
1580 Penobscot Building  
Detroit, Michigan

I want to talk to a Beauty Counselor about my skin.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_



P. S. Could I, too, become a Beauty Counselor? ☐

The Hall Mark of



Skin Health Service

## DESIGNS IN BLOSSOM

(CONTINUED FROM PAGE 44)

satisfactory to make more than one large group, or perhaps a pair. These may be supplemented by what I call an intimate vase—a glass of violets, a small bowl of gardenias or camelias—, some delicate arrangement placed on a fireside table. If your large group or pair of large groups are sufficiently important and beautiful, you will only detract from them by bespattering your room with flowers.

It is wholly wrong to treat flowers as utilitarian objects to fill up spaces. The sort of question sometimes put to me—"What shall we put here, an ash-tray or a vase of flowers?"—indicates the wrong point of view. A *zone de repos* is a blessed thing all too seldom found in our houses.

### STAIRWAY DECORATIONS

At a party given by Lady Lisburne in her beautiful house, this year, the decorations were done in the following way. At the head of the stairs were two superb vases—very large, so that a pail fitted inside each of them, with room to spare. These were filled with every kind of flowers available at the time. Amaryllis and anthuriums were used to give definition and shape and colour. Striped tulips, roses, and lilac were among the other flowers used, but the two most useful adjuncts for size were branches of rhododendron and branches holding bright orange kumquat fruits. All the leaves of the former were removed, because brilliant colour was required and a colour scheme had been planned in which dark green had no place. Therefore, the rhododendron leaves were discarded, and one was left with the undisturbed brilliance of the flowers.

The kumquat branches were evolved to meet a need—the solidity of fruit adds quality to the value of certain flower arrangements, and, early in the year, there was nothing else available. Branches of oranges or mandarins would have been exactly right, but were too costly to obtain in the quantity required. The little kumquat fruits can be obtained with their stalks left on, and these were carefully mounted on suitable branches and the joint of stem and branch hidden by brown caoutchouc.

These two groups, brilliant in colour and measuring about six feet in diameter, formed the main decoration for a large party and were a source of interest and pleasure to a degree that could not have been achieved had the flowers been scattered indiscriminately about the house.

The second suggestion is to use flowers to enhance the colour varieties of their backgrounds or to accent by their grandeur or severity certain architectural qualities. This is a subject that might fill a book, but I will try to explain my point briefly by describing two decorations at parties given by London hostesses.

In a pine-panelled room in the house of Mrs. Simon Marks is a very fine tapestry, with dull green and old parchment as the predominating colours. A group of flowers had to be arranged on a long console table under this in such a way as neither to obscure nor detract from the beauty of the tapestry. Colour was unsuitable, white too strong, so

finally a green group was made. No leaves were introduced—fruits, seed pods, and green flowers formed the bulk of this arrangement. Alliums, green currants, *Euphorbia wulfenii*, gooseberries, a branch covered with lichen, and some stems of green orchid were used, and finally three red anthuriums which had begun to turn slightly green pulled the whole arrangement together. The beauty of the tapestry was not eclipsed, but heightened in this way.

A second arrangement, suitable for a similar background, combined green and white. It contained oranges, per-simmons, seed heads, *Hyacinthus canadensis*, *Magnolia grandiflora*, green grapes, tomatoes, gourds, snowberries, and Rhus.

In the same house, in another room, was a mantel backed by a beautifully mirrored niche. The walls were pale, the few pictures delicate in tone, and the room had a subtle, watery quality. For the mantel, a pair of vases were filled with what can best be described as a fountain of lapageria. The waxy white bells of this flower are not very frequently used, as they have very short stems, but, as they last for several days without any water, it is quite possible to use them with good effect. The tiny stems are attached either to stalks from other flowers or to wires. In this case, the bells were attached to wires which were then bound with green caoutchouc, and these were carefully moulded into a cascade effect. Waxed white balls, no leaves, nothing but delicate shapes and colour were reflected in the mirror.

The stressing of architectural qualities is, perhaps, a more difficult matter. One may achieve an effect by the sparseness of the arrangement of shapely branches or by the close packing of flower heads to form a curved lid—as though the vase itself had a cover. An example of the first is the use of beautifully shaped and leafless branches against the walls of a modern room. Certain branches have a corky formation of stem, which makes them particularly suitable, and, if these are used in conjunction with clever lighting, one gets exquisite results.

The second method may be illustrated by the use of a marble chalice in a niche. Such a vase packed tightly with the heads of peonies or roses in one colour has an austere beauty.

### FLOWERS IN A NICHE

At a party given by the Hon. Mrs. Saumaurez, two beautiful pine niches with curved shells and delicate carving were emptied of valuable china, as a background for flowers. On the top shelf, branches of *Magnolia soulangeana nigra* were wedged so that the branches formed a light screen halfway down the niche. The delicacy of their shape and the restraint of their colour made them exactly right for such use.

My third point is to use flowers as an artist uses colour. Keep an unprejudiced mind about colour, do not condemn or refuse to try any colour. This sounds ambitious, but let me explain a little. If you want a high light in a room, and you elect to use such flowers as lilac or (Continued on page 114)





## The smartest way to *slenderize* your figure

THERE'S nothing so pleasing as a slim, suave silhouette . . . or as easy to have. Simply find the "Foundette" by Munsingwear that is made for your figure. "Foundettes" give you *contour control* . . . slim, curving hips, accented, feminine bust, cleverly indented waist, restrained thighs and flat rear profile. They stretch two ways—can't ride up—leave you gloriously free and comfortable. They're knit (with true Munsingwear care) of lovely Lastex and Rayon. They hold their original shape. They wear beyond your expectations. They tub in a jiffy. Control your silhouette this winter with a charming "Foundette" girdle (from two-fifty) or a full-length foundation (from five dollars). A good store near you has them. Munsingwear, Minneapolis.

*Foundettes*  
BY  
**MUNSING**  
 *Wear*

Munsingwear makes all styles of fine undergarments in all types of fabrics. For men, women and children. Bloomers . . . panties . . . chemises . . . sleeping and lounging garments . . . as well as hosiery . . . waterwear and sweaters.





Oh—John  
I feel young as a  
schoolgirl with  
no more Gray Hair

You look  
stunning!  
I'd never have  
objected to your  
tinting your hair  
if I'd known about  
Inecto Rapid  
Notox

INECTO RAPID NOTOX tints your gray hair just as you've hoped a hair tint could. Leaves it enticingly soft and lustrous—utterly natural. Never a hint of that dreaded "dyed look." Notox matches your own hair shade with a consummate artistry that deludes your dearest enemy.

By all means be sure nothing but Inecto Rapid Notox is used on your only head of hair. Resent a substitute. Identify Notox by the little brown bottle with the crinkly green cap. Ask for Notox at better hairdressers; buy it at any smart shop.



Interesting booklet, mailed in plain envelope. Write INECTO (Dept. 3), 33 West 46th Street, New York

**INECTO**  
Rapid  
**NOTOX**

Colors hair inside where nature does

## MEN ABOUT WOMEN

(CONTINUED FROM PAGE 38)

face. After that, there is, I think a scrutinizing look at the eyes for expression."

HERVEY ALLEN, author of *Anthony Adverse*: "For your information, as the business man's letter goes, I never look at any individual feature of a woman first, but try at least to get what may be termed the 'full womanly impact' of the whole girl. When I do look at any feature, the first is the eyes and the next, the hands, unless the lady is afflicted with an extremely bulbous nose or some other attention-getting attachment. It is, perhaps, mean of me to say so, but I think that men see much less of the particular items of the women's general make-up and appearance than most women imagine. Perhaps, that is the reason why most modern women no longer dress for men, but for other women."

GEORGE ABBOTT, producer: "In reply to your letter of the 14th inst. in regard to my animal instincts, I beg to inform you that the feature in a woman which seems to attract me first is the mouth, and that, if you are interested further, I like mouths of the large and generous type rather than the small rosebud variety which I find mentioned so highly in eighteenth-century literature."

"But, of course, rather than choose any one feature, I would like to take a block booking on three and give a second choice to what we sometimes call the bust, and a third choice to the ankles. I hope you won't consider it unorthodox of me to prefer a happy balance."

JOHN VAN DRUTEN, playwright: "Terribly sorry but symposium opinions on feminine charms always sound schoolboy facetious or mock La Rochefoucauld if not like excerpts from movie magazines so regret can not answer but print this if you like."

HERBERT BAYARD SWOPE, journalist and radio executive: "With the example of Paris before me, it were the part of wisdom to run shrieking from the massacre Vogue is planning for the innocent and guileless male, through the symposium on woman's charms. But, sometimes it is pleasant not to be wise, and so I make answer thus, naming the points of attraction in the order of their importance:

- "1. The mouth—which I like large
- "2. The eyes—which I like wide apart
- "3. The hair—which I like clean and with life
- "4. The ankles—and legs (when visible)—which I like neat, but with contour
- "5. The dress—which I like distinctive and individualistic
- "6. The hands—which I like long, graceful, and capable
- "7. The laugh—which I like clear and generous

"And, above all, personality, which is more than mere charm and which makes you want to see its possessor again and again."

"Now, find the owner of all these excellences, and I will hurry her to the Ivory Tower before she is overwhelmed by offers."

EFREM ZIMBALIST, violinist: "I haven't answered your letter sooner because I'm frankly embarrassed. I'd like to appear a dashing devil who ap-

proaches each woman with a calculating glance, but I'm just not naturally built that way, and can't tell the colour or shape of a woman's clothes unless they expose an awful lot of epidermis and then I'm more shocked than pleased."

STANLEY WALKER, city editor, *Herald Tribune*: "I suppose you want the truth. I note first the same thing that I note in a horse or a prize-fighter—that is, how she carries herself. I don't like sprawlers, nor do I like women who in walking bring up one side and then the other. This has something to do with the way the neck fits on the shoulders, but it is not entirely clear in my mind just what this is."

"If she looks like Mrs. Harold Ross, Josephine Johnson (author of *Now in November*), or a woman I once saw on the 9:41 train from Port Washington, or if she is named Maude, then so much the better. I hope this answers your question."

WALTER F. WANGER, moving-picture executive: "Ever since your letter arrived, I have had one worry—how to answer you honestly."

"I think your question is a very difficult one. I do not think, as far as I am concerned personally, that I can say that there is any individual feature of every woman that attracts me first. It depends on each and every woman and usually, I imagine, on what feature she is displaying most advantageously."

"If a woman has an amazing hair-dress, naturally her hair attracts—if she has on a beautiful and sensational gown, it would be her gown—if she is wearing a magnificent ring, it may be her hand—a marvellous perfume, then it is the scent."

"I am sorry to be so susceptible to the different features of woman's lure, but as this is scientific research on your behalf, I am trying to answer you in a most academic manner. I trust you will respect this as an honest record of my susceptibilities."

ERSKINE GWYNNE, modern boulevardier: "Offhand, I would say the eyes overrule my *faiblesse*. They invariably express something. They can establish the expression of the face or ruin it. They can be kind, tender, cruel, indifferent, mean—*Les yeux sont les fenêtres, d'où l'on voit le fond des êtres*. They can express stupidity, excess of self-confidence, and, in the case of mere male, what the other sex thinks of him. Often, they go one step further. When they are dark brown and the hair is light blond, they express peroxide, which I hate."

"But the ensemble is terribly necessary. Sometimes, you see a wonderful figure in the street—unlike the Spaniards, I like a thin figure, a delicate one. You hasten your step, pass a couple of red lights, and what do you find: a face that simply won't do, a face that would stop you where the red lights failed."

"I like voices, too. Often I've sat in a drawing-room and heard a lovely voice saying through the door: 'James, serve the gentleman a cocktail and tell him I'll be right in.' When she is in, and I see the face . . . well, she's just not."

"Sometimes, one sees a lady sitting at a table in a restaurant and admires her. When (Continued on page 114)

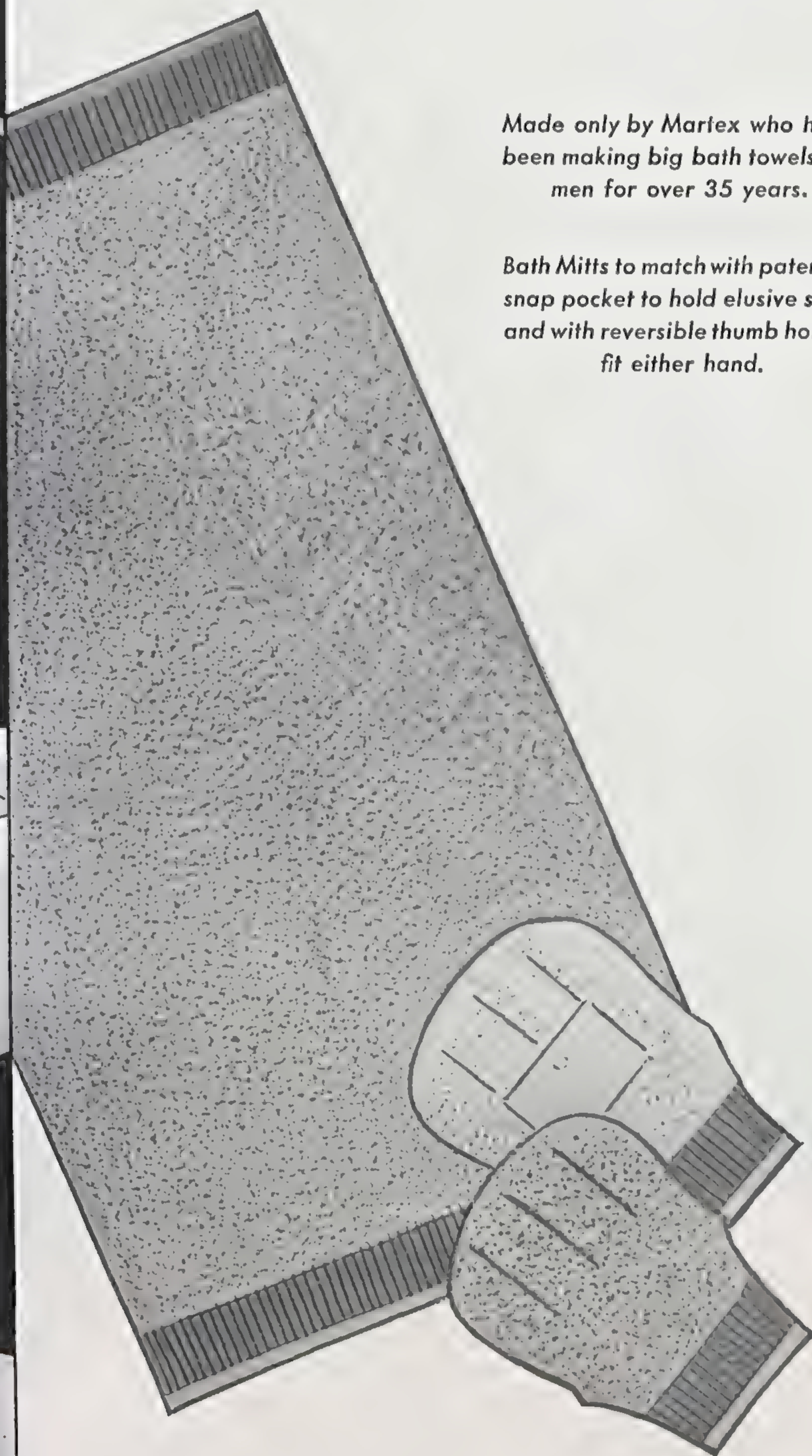


# Martex...A MAN'S TOWEL



Made only by Martex who have been making big bath towels for men for over 35 years.

Bath Mitts to match with patented snap pocket to hold elusive soap and with reversible thumb hole to fit either hand.



SOME WIVES WILL GRUMBLE when they see these extra big Martex Rub-Down Bath Towels...."Heavens!" we can hear them say, "such big towels will cost more to launder."...Yes; they'll cost a few pennies more to launder than the usual small bath towels that men despise. But you wives will say it's worth it when you see how the men in your family take to these big towels.

Every one of these Martex Rub-Down Bath Towels is oversize. Some are 100% linen for the most tingling rub-downs. Others are linen on one side, cotton terry on the other. Still others are all cotton with special rib for friction rubs. Choice of color stripes: red, blue, orange and green. Your own department store or linen specialty shop has these special Martex Rub-Down Towels and Mitts or can get them for you.

WELLINGTON SEARS COMPANY • 65 WORTH STREET • NEW YORK CITY

## MARTEX RUB-DOWN TOWELS





WAXMAN STUDIO

This new Formal-knit achieves its own distinction, in keeping with the superb quality and the fine tailoring for which Glengyle is renowned. Inspired by the trend toward luxurious fabrics, Glengyle presents a lavish treatment of Laminette in this charming gown. At leading department stores and specialty shops.

BONWIT TELLER  
NEW YORK AND PHILADELPHIA

# Glengyle

FEDERAL KNITWEAR CO., 512 SEVENTH AVE., N. Y. C.

## MEN ABOUT WOMEN

(CONTINUED FROM PAGE 112)

she gets up, and one gets a load of the figure—what a blow.

"I am talking in deceptions. Maybe this epistle will be a deception. Then I am using 'one' instead of 'I.' My reason for doing this is that I'm not expressing my own way of looking around, or listening through doors. No, I am a one-woman man, speaking from hearsay.

"The dress is not so interesting to me, because that can always be changed. Taste can not be acquired, but if the chassis needs a different kind of *carrosserie*, with guidance and taste, the matter can be remedied with the greatest of ease.

"I hope I've made myself clear, like a London fog. If you publish this, it will be one way of letting the girls know what I see in them.

"Thanking you for the opportunity."

WILLIAM RHINELANDER STEWART, clubman and first-nighter: "I have given your subject serious thought and to be true to my real feelings, I can only answer as follows: the face is of paramount importance to me. And the eyes, mouth, teeth, and nose; also, the skin, hands, nails, wrists, ankles, feet, figure, and general habiliment."

LAWRENCE TIBBETT, opera star: "Briefly, the first thing I notice about a woman is her 'smartness' and whether or not she has a sense of rhythm. Then, I look for a sense of humour."

(Mr. Tibbett, you will notice, is the first man to feature smartness!)

GARY COOPER, film star: "I think a man first sees a woman's eyes, because it is the most expressive feature until she begins to talk; then, I believe, he notices her mouth for a confirmation of the first opinion he has made of her.

"It seems to me that the mouth is very important. It tells a woman's character almost at first glance, and I generally judge women by that feature.

"The mouth is the most important part of a smile. While the eyes may lie, I consider that a mouth gives you the first quick glimpse into a woman's character. If it is made up badly, she is careless; if too much, she is coquettish and a good or a bad coquette, depending upon the set form of that mouth.

"And so, while my attention is perhaps focused first of all on a woman's eyes, I believe I pay most attention to the mouth—it tells so much more."

So now you know. You know that the Lord's highest creation prefers, on the whole, large mouths to small mouths, slim ankles to thick ankles, curved figures to straight figures, long hands to stubby hands, a proud carriage to a stooping one. And eyes, eyes, eyes, eyes.

What is perhaps most comforting, though, is the male interest in personality. And we strongly suspect that if any of them were confronted with a woman of charm, wit, and individuality, he would forget—or ignore—all his dimensional demands. Which gives us all a fighting chance, at least!

## DESIGNS IN BLOSSOM

(CONTINUED FROM PAGE 110)

syringa, you will do well to strip all the leaves off the branches, leaving only the flowers, because you do not want your white note to be disturbed by the introduction of green. So do not on this occasion consider the individual beauty of the leaves in conjunction with the flowers, think only of the white effect you want to achieve.

The white group illustrated at the upper left on page 45 is arranged in a modern vase, mat white and of exquisite shape. The flowers are dahlias, gladioli, *Hyacinthus candicans*, *Ozothamnus*, and hydrangea.

The same idea may be applied to all colours. A red room may provide a very difficult background for flowers, but one can get a good effect in this case by making a strong red or red-and-purple group. It is not usually satisfactory to try to match a red background. It is better to use every available shade of red, pink, and magenta; the more crashing, the better.

The group shown on page 44 is a close arrangement in a very graceful vase. Among the flowers included are red dahlias in different shades, gladioli, roses, love-lies-bleeding, purple grapes, red asters, and zinnias. The first time one tries such an arrangement, it is necessary to set aside all previous ideas that one may have had about combining shades of red. Magenta, that much-abused and really invaluable colour, will accentuate and pull the group together.

So far, it would seem that I have advocated the elimination of all leaves, but only in so far as green leaves would destroy a colour effect. One can often introduce coloured leaves with great

advantage. An arrangement made exclusively of leaves in greens and greys is cool and beautiful. In this way, one finds a special use for every kind of fern leaf, for, in my opinion, ferns should rarely be mixed with flowers.

My last suggestion is that you keep an open mind about the subjects you select. For instance, if you like the shape and colour of an onion flower or a cabbage-leaf, do not reject them because they are not usually used as cut flowers. This is best illustrated by the group of seed heads shown at the upper right on page 45. In arrangements of this type, I use: poppy heads, skel-tonized magnolia leaves, allium, delphinium, lupin, and other seed heads, branches of quince fruits and pomegranates and dried yarrow. Many of these might be overlooked as subjects for house decoration. Actually, the delicate colouring and the beauty of shape make them eminently suitable, and a group such as this stands out in all its subtle loveliness against a light background. Moreover, it lasts for many months at a time.

All of these suggestions are of a general nature. To those who have not had an opportunity to devote time and consideration to the subject, they may be fresh aspects. The important thing is to have a definite idea as to the effect to be achieved and to subordinate your materials to that idea. Always consider the background, lighting, and suitability to the occasion, and having done that, do not detract from what you may achieve in the arrangement of a group of flowers by introducing meaningless subsidiary arrangements. Repetition rarely produces good effect.





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## DRESSED for the SPORT



MEN are graciously accepting women in their once exclusive world of rod and gun. Not so long ago, we were never taken shooting, nor fishing, nor off on mysterious far-away expeditions to hunt big game. There was no question of our going. We remained at home. What is more, we did not envy the men the freedom and the thrill that would undoubtedly be theirs. How could we envy them? One who has never had caviar can not imagine the taste of it.

Shotguns, four-ounce rods, powerful rifles, were not—like the piano, the thimble, and the paint-brush—included among the early accomplishments that we were supposed to learn. And women, after all, are epicures of true enjoyment. But times have changed. We must thank the generous and modern American husband for giving us the opportunity to acquire the taste of the caviar of all pleasures.

Now, we no longer complain of the heap of sorry-looking hunting and fishing clothes piled to the top of the family cedar chest—an outfit which once seemed fit only for rummage. For we have our own cedar chests filled to the brim with strangely similar belongings. The older they are, the better. Imagine any one thinking such things should be given away! We would far rather lose an evening gown than our favourite shooting-jacket; we could far more easily duplicate our new red suede sandals than we could a pair of well-broken-in hunting-boots, the loss of which would be a disaster. And as for hats—if you have ever gone trout-fishing, you know what I mean. It has taken perhaps two summers to make that old felt hat seem part of the stream and ourselves. It shields our eyes, sheds the rain, feels like nothing at all on the head, and takes nicely around its crown a multi-coloured collection of Professors, Queen of the Waters, and Lady Beaver-kills. Lovely thing, the Lady Beaver-kill.

If you are truly going stream fishing—not just sitting in a boat, using a child's bamboo pole with cork and worm—you will need waders. Never think plain rubber boots will do. You will only end up by remaining in your cabin or standing on the bank. These

must be waist-high waders. The thin grey ones, with feet like those on a baby's pyjamas, are the nicest looking and the lightest. Next to your feet, under the waders, wear thin wool socks; on top of the waders pull heavy socks, like ski socks, and turn them down over the top of your boots. If the stream has a sandy bottom, as most brook-trout streams have, felt-soled boots are the thing. But some streams—such as the famous Rogue and Klamath rivers of Oregon, where you catch the large and sporty steelhead—demand far heavier boots with hob-nailed soles, to keep you upright amid swift waters and huge boulders.

You will need a fishing-jacket. Don't try to step into the stream wearing



FOR TROUT-FISHING

only a sweater with your waders, or even a leather jacket. You will not only get it wet, but have no place to carry anything. The fishing-jacket, short like an Eton jacket, is, if Burberry's, somewhat water-proof. It has numberless pockets to hold fly boxes, leaders, knife, mosquito ointment (if the month is July), matches, and cigarettes. A long list? You may be gone all day. There is a coolness that rises off water that ripples as high as your waist. Unless the weather is unusually warm, a light-weight wool shirt is nearly always comfortable to wear under your jacket. Such shirts can be bought in lovely bright checks and colours. Under the waders, there is nothing more satisfactory to wear than plain blue overalls. Now, you have everything except your net and creel.

I wish one might go trout-fishing every Sunday afternoon in summer in such places as Long Island and Lake Forest. If it were possible, one would certainly reach Monday mornings feeling younger, and fresher—and probably have more money in one's pocket. Luckily, this delightful, refreshing sport can be found not far away, in quiet corners of nearly every state.

I never know whether or not I am glad that winter is over, since its passing means no more duck shooting, or partridge or quail, although brook-trout, rightfully, then succeeds Bob White as the greatest table delicacy. But with winter over, there is Alaska, with an abundance of big game and magnificent (Continued on page 118)



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## DRESSED FOR THE SPORT

(CONTINUED FROM PAGE 116)

scenery, beckoning to you and making all other sport and travel seem tame in comparison. Alaska—enormous, beautiful, glamorous, with all the romance of exploration and shipwreck—and the Bering Sea, and beyond that, the Arctic ice itself. So, instead of going to Majorca and Antibes and Biarritz, plan a trip to the land of the giant bear, and farther North to the sea that shines under the brilliance of the Midnight Sun. If yours should be a museum expedition, as ours was, it will be the more exciting and worth while.

To pack for a week-end can be bothersome enough, and you may very well reach your destination with quite the wrong clothes, no matter how well you thought you chose. But to pack for an expedition to the wilderness is a problem to be considered long and seriously. Your space, in the first place, is extremely limited. When you once set sail from Juneau or Ketchikan, or step into the plane bound for the



FOR BEAR HUNTING

the Field Columbian Museum, of natural history—, wild flowers dotted the tundra like colours from a paint-brush. The temperature was no colder than April in New York, but there was rain part of almost every day. We found that we did not need heavy trousers. Those made of forestry cloth were the most satisfactory, with shirts to match. In forestry cloth, we were nearly the colour of the landscape, and as inconspicuous as could be.

Here is the complete list of clothing in which I existed for five weeks on that trip—taken from my book, *Adventures in a Man's World*—: "An extra forestry cloth shirt and trousers, sweat shirt, two pairs of boots, three pairs of extra heavy socks, three pairs of medium-weight socks, and three pairs of soft wool socks for next the feet." The socks were worn three pairs at the same time, to avoid blisters. When you are hunting daily, you need three pairs of each, in case two pairs have not had the chance to dry. "Also, two pairs of woollen gloves, three sets of heavy wool underwear, a cotton muffler to wear under the rubber coat, and a pair of oilskin trousers." These last we wore for fishing, when the wind was wrong for hunting bear, but they crackled too much as we walked to be satisfactory for other occasions. We also had extra sweaters and heavy coats for night at camp.

As for beauty creams and lotions, we had neither the time, the mirrors, nor the space. Our faces were treated with good cold water from mountain streams. (Our guns and our boots were always tended carefully with oil.)

Bear hunting on foot in Alaska is considered to hold more actual physical hardships than any other big-game hunting in the world except hunting for mountain sheep. In other places, there are cars to take one to the hunting-grounds, or boats, horses, camels, or elephants. (Continued on page 124)

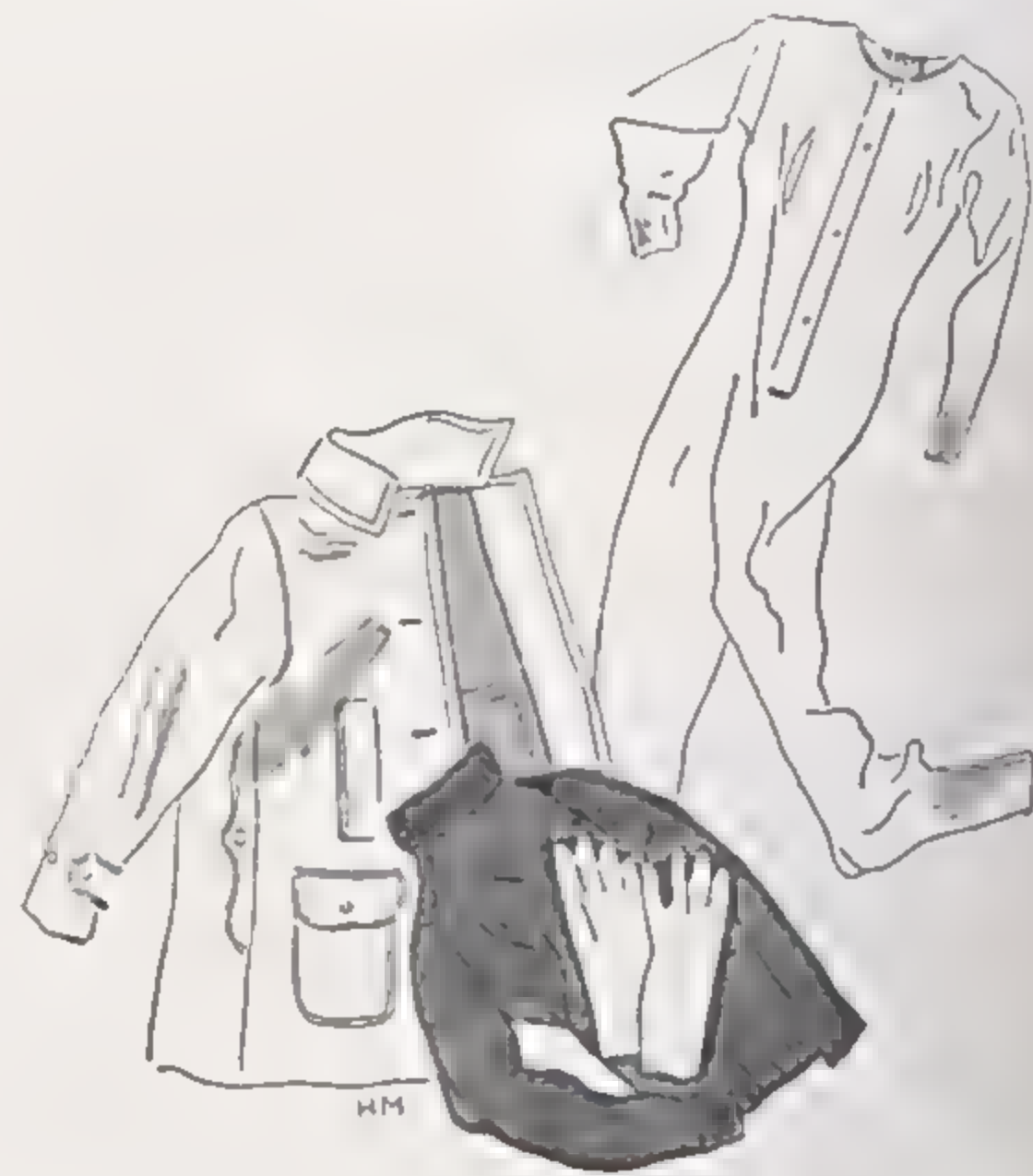


MORE HUNTING EQUIPMENT

Kenai Peninsula, the Yukon, or the Alaskan Peninsula—whither we were bound—, there will be no more outfitting stores to supply what you have forgotten, or to repair what has gone wrong. It is of vital importance to have two or three of everything—and not much of anything, for your only storage place, when once in camp, will be under your mattress and under your cot.

There are three possessions in your equipment which will be utterly invaluable: comfortable tramping boots that are large enough so that you can wear three pairs of socks underneath; water-proof oilskins that do not leak; and cold-cream for tired feet at night. In most parts of Alaska, where the great brown bear abounds, there are no horses, and certainly no roads. Your two feet are your only means of getting about, of covering miles and miles of rough tundra, ascending foothills of snow-streaked mountains, and crossing rivers. Some prefer rubber boots. I found them exhausting. Plain leather soles slipped during a climb, and hobnails hurt after the first five miles. But pacs, with rubber feet and light leather tops, proved much the most satisfactory. As for the obstacle of rivers, my guide served as a means of crossing them. Guides are accustomed to "packing sports," mine explained on the first day out; "a lady sport is nothing at all."

In June, on the Alaskan Peninsula—where we hunted the brown bear for



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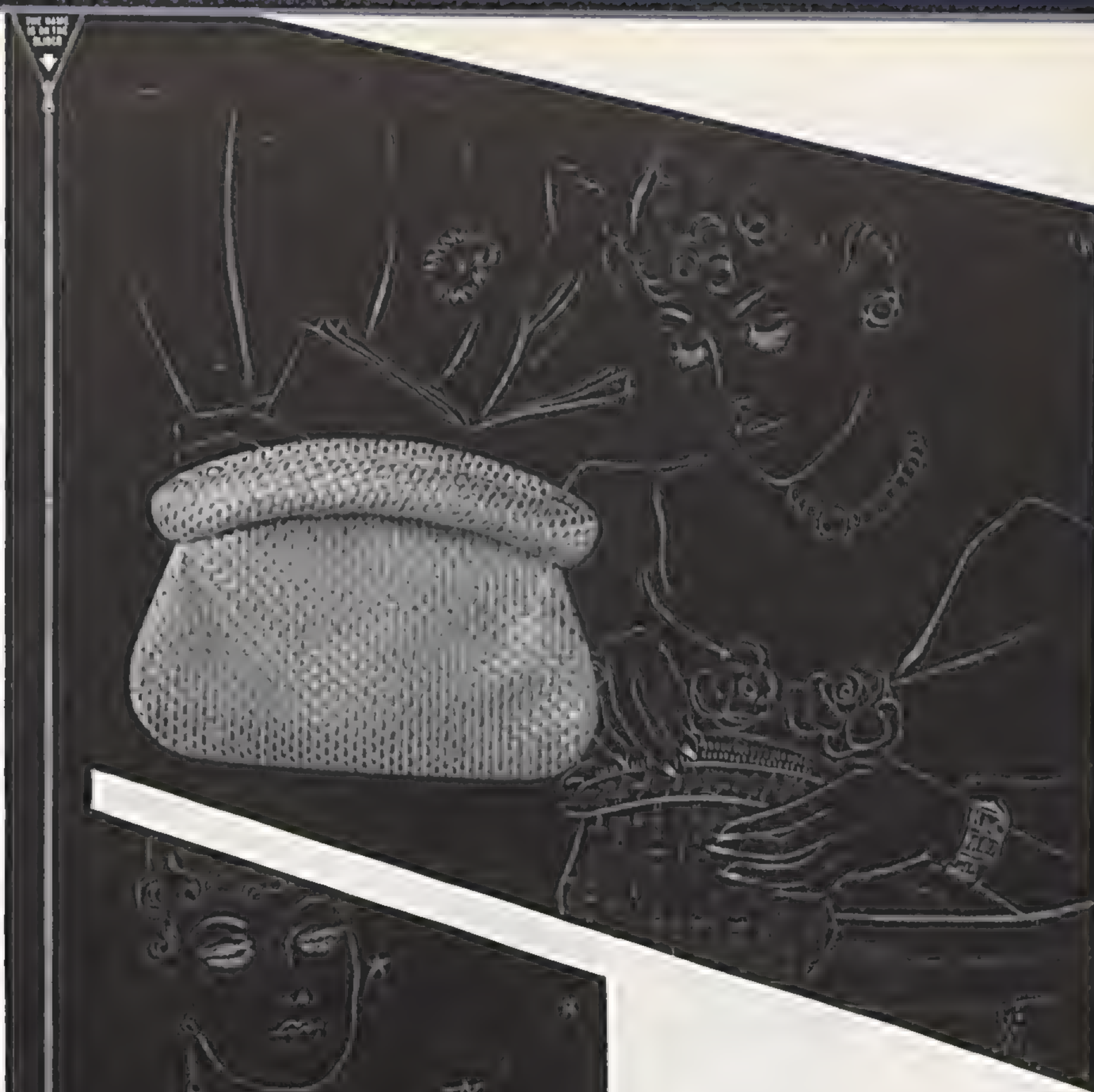
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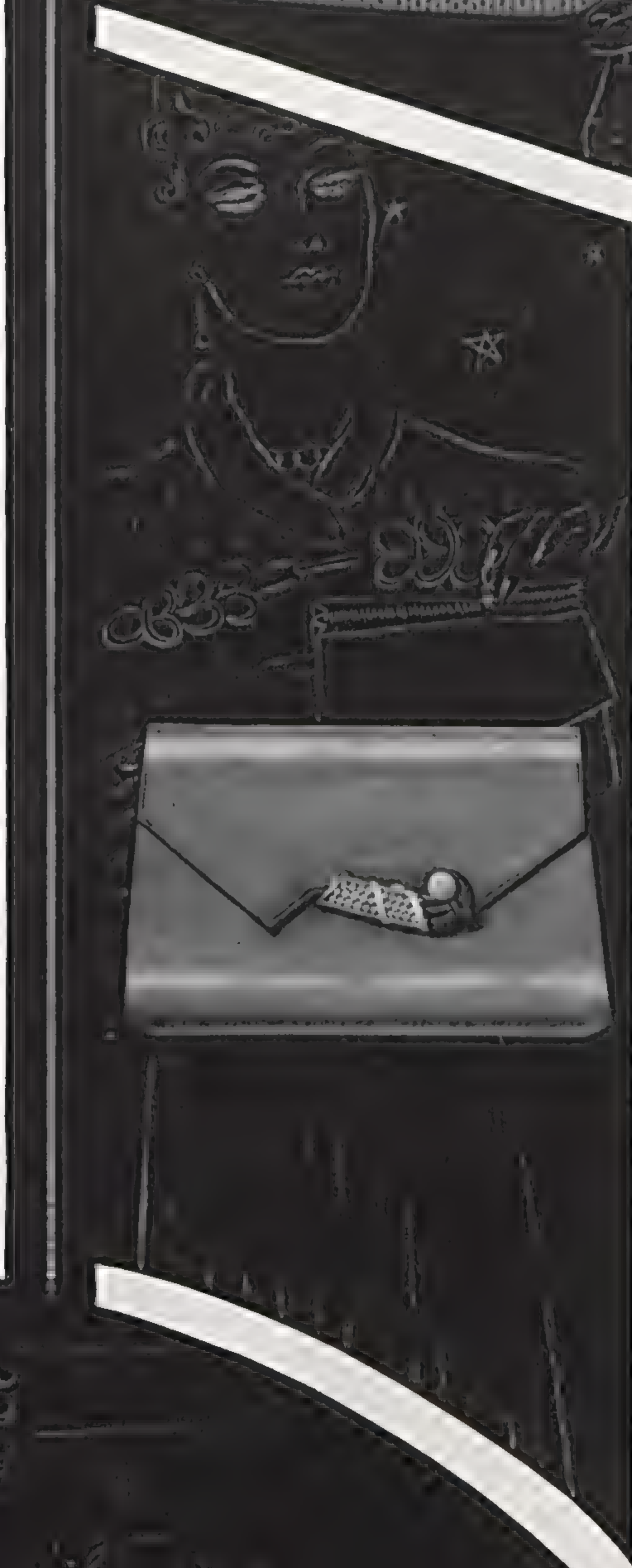
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## CHICKEN RECIPES FOR THE HOSTESS

By Ruth Varney

HOWEVER chicken is served—boiled, braised, creamed, roasted, in soup, or dressed up in epicurean fashion—it is a popular dish. The foundation for innumerable fancifully named dishes is, after all, only the dependable chicken cooked in the regular way with variations. But it is these variations that make all the difference.

Choose only the choicest corn- and milk-fed poultry. Those with soft feet, which are very smooth, and a flexible breast-bone are the best. Add a pinch of baking-soda in the water when the fowl is washed, for this will make the meat tender, as well as improve the flavour. The juice of a lemon has the same effect.

When roasting capons, heavy fowl, or turkeys, wring a clean piece of muslin out of cold water and cover the fowl closely when it is first put in the oven. When basting, pour the liquid on the cloth and let it soak through. When the time comes to brown the fowl, remove the cloth.

### ROYAL CHICKEN SOUP

Cook two sticks of celery and two large onions, cut up, in two tablespoonfuls of butter. Add thyme, parsley, one bay-leaf, two quarts of water, and one chicken that has been cut into pieces. Simmer slowly for four hours. Remove the chicken, dice the meat of the breast and wings. (The dark meat may be used for croquettes.) Then chop together twelve blanched almonds, the yolks of two hard-cooked eggs, and a slice of bread soaked in milk. Pound these together with the meat and press through a sieve. Then, add this mixture to the strained liquid in which the chicken was cooked, together with one cupful of boiling hot cream. Season to taste with salt, pepper, and a little mace. Serve hot.

### CHICKEN BROTH

Cut a fowl into quarters. Place it in a pan filled with water to which salt and lemon-juice have been added. Soak for an hour. Put four quarts of cold water into a soup kettle and add a small onion. Bring slowly to a boil and keep boiling until the fowl is thoroughly cooked and the liquid diminished one-third. Take out the chicken, sprinkle with salt, and set it aside with one cupful of broth. Season the rest of the broth and set it back over the fire. When it has boiled, skim, and add three-fourths of a small cupful of well-washed rice that has been previously soaked in water. Simmer slowly until the rice is tender. Stir one cupful of hot milk into two well-beaten eggs, then add these to the broth. Let it all come barely to the boiling-point. Add a handful of chopped parsley and pour into a tureen. Serve at once.

### POULARDE WASHINGTON

A delicious and unusual stuffing for a baked chicken is made of corn. Select a large capon and prepare it for baking. Use one dozen ears of fresh young green corn or, if these are not obtainable, use one can of corn. Cook the corn in a little cream sauce, season with salt, pepper, and melted butter.

Stuff the capon or chicken with the corn mixture, and roast in the oven with butter. When cooked, place on a hot platter. Into the pan, stir a little beef extract, half a pint of heavy cream, and a little sherry. Serve this sauce separately.

### HUNGARIAN STEWED CHICKEN

Prepare a fat fowl as for roasting; fill it with a dressing of bread-crumbs, herbs, one finely chopped onion, and the yolk of an egg. Tie the breast with slices of lemon and salt pork, then wrap in oiled paper. To one quart of white stock, add one minced onion, some parsley, and one whole clove. Pour this over the fowl and cook together in a covered pot for an hour, or until the fowl is tender. Strain the sauce, add one cupful of hot cream, some butter, a dash of paprika, chopped parsley, and the yolk of one egg. Pour around the chicken and serve with rice.

### FRENCH ROASTED CHICKEN

Stuff a fine fat fowl with any desired dressing and lard the fowl with bits of bacon. Baste frequently with consomme. Strain the sauce; add some chopped parsley; one onion, minced; the giblets, chopped fine; one cupful of bread-crumbs; and the juice of an orange. Boil, strain again, pour over the fowl, and serve with watercress salad.

### TRUFFLED CAPON

Prepare a fowl for roasting. Make a forcemeat of one pound of sliced truffles, two small onions, salt, pepper, some thyme, one bay-leaf, a bit of garlic, and two pounds of cooked, chopped chestnuts, which have been peeled and boiled in stock. Lard the capon with bacon and roast it. Serve with a cream sauce in which oysters and mushrooms are cooked.

### CHICKEN À LA PARMENTIER

Cut a fowl into medium-sized pieces. Place them in a saucepan with a lump of butter, pepper, and salt. Let them slowly colour on both sides for about ten minutes, add a number of small peeled potatoes, and a few little onions. Add one-half pint of water, cover the saucepan tightly, and let the contents stew over a slow fire. Add chopped parsley when ready for serving.

### VIENNA FRIED CHICKEN

Prepare a chicken and cut it up. Then cover for three hours with a mixture of lemon-juice, olive-oil, a bay-leaf, parsley, and seasoning. Drain, dip each piece of chicken in egg and bread-crumbs, and fry until brown. Make a cupful of stock with a cupful of rich milk, the yolk of one egg, and about ten small mushrooms. Season and simmer gently, and pour around the chicken, first adding the juice of one lemon and a little chopped parsley.

### BROWN FRICASSEE CHICKEN

Prepare a chicken as for stewing. Put two (Continued on page 124)



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- GEORGIA**  
Atlanta—Davison-Paxon Co.
- HAWAII**  
Honolulu—The Liberty House
- ILLINOIS**  
Chicago—Marshall Field & Co.;  
Carson Pirie Scott & Co.  
Evanston—Marshall Field & Co.  
Lake Forest—Marshall Field & Co.  
Oak Park—Marshall Field & Co.  
Rockford—Guest House Shops  
Springfield—Herndons
- INDIANA**  
Indianapolis—Raymond Cooper, Inc.  
Marion—Nina Ray Swift
- IOWA**  
Des Moines—Yunker Brothers, Inc.
- KANSAS**  
Topeka—The Crosby Bros. Co.  
Wichita—The Allen W. Hinkel Dry  
Goods Co.
- KENTUCKY**  
Louisville—Byck Bros. & Co.
- LOUISIANA**  
New Orleans—Gus. Mayer Co., Ltd.
- MARYLAND**  
Baltimore—Hochschild, Kohn & Co.
- MASSACHUSETTS**  
Boston—R. H. Stearns Company
- MICHIGAN**  
Ann Arbor—Wm. Goodyear & Co.  
Grand Rapids—Nathan Strauss Co.,  
Inc.
- MISSOURI**  
Kansas City—Geo. B. Peck Co.  
St. Louis—Madeleine et Cie
- NEW YORK**  
Albany—W. M. Whitney & Co.  
Brooklyn—Fred'k Loeser & Co., Inc.  
Buffalo—The Jenny Shop  
Rochester—McCurdy & Co.  
Schenectady—H. S. Barney Co.  
Syracuse—Dey Bros. & Co.
- NORTH CAROLINA**  
Asheville—Jean West
- OHIO**  
Dayton—The Elder & Johnston Co.  
Cincinnati—Madgene's  
Cleveland—Lindner Co.
- Columbus—Mrs. Eugene Gray, Inc.  
Toledo—The Gillespie Shop
- OKLAHOMA**  
Muskogee—B. E. Spivy Co.  
Oklahoma City—John A. Brown  
D. G. Co.  
Tulsa—Brown-Dunkin Co.
- OREGON**  
Eugene—H. Gordon & Co.  
Portland—Meier & Frank Co.
- PENNSYLVANIA**  
Allentown—Hess Bros.  
Harrisburg—Worth's  
Hazleton—Wears, Inc.  
Philadelphia—The Blum Store;  
B. F. Dewees  
Pittsburgh—Kaufmann's  
Reading—Pomeroy's, Inc.  
Scranton—The Heinz Store  
Wilkes-Barre—The Isaac Long Store  
York—Worth's
- RHODE ISLAND**  
Providence—Gladding's
- TENNESSEE**  
Chattanooga—Miller Bros. Co.  
Nashville—Town and Country Shop
- TEXAS**  
Abilene—Ernest Grissom, Inc.  
Dallas—Neiman-Marcus Co.  
Fort Worth—The Fair  
Galveston—Donna May Shop  
Houston—The Patio Shop  
Wichita Falls—W. B. McClurken &  
Co.
- VIRGINIA**  
Lynchburg—J. R. Millner Company
- CANADA**  
Belleville—Nellie Smith  
Brandon—Doig's Store, Ltd.  
Brantford—Nyman's, Ltd.  
Brockville—Miladi Store  
Calgary—The Hudson's Bay Co.  
Cornwall—Segals Ladies' Wear  
Edmonton—The T. Eaton Co., Ltd.  
Fort William—Chapples, Ltd.  
Galt—A. H. Appleton & Co.  
Halifax—The Wood Bros. Co., Ltd.  
Hamilton—The T. Eaton Co., Ltd.  
Kingston—John Laidlaw & Son, Ltd.  
Lethbridge—L. Cameron & Co.  
London—Smallman & Ingram, Ltd.  
Midland—Edwards Specialty Shop  
Moncton—Peake's, Ltd.  
Montreal—Henry Morgan & Co., Ltd.  
Niagara Falls—Louise Smart Shop  
Ottawa—A. J. Freiman, Ltd.  
Owen Sound—Royal Ladies' Wear  
Peterboro—Barries, Ltd.  
Quebec—Holt, Renfrew & Co., Ltd.  
Sarnia—Wolf Bros., Ltd.  
Saskatoon—The T. Eaton Co., Ltd.  
Sherbrooke—Gabrita, Ltd.  
St. Catharines—Peggy's, Ltd.  
St. John—R. C. Davies, Ltd.  
St. Thomas—Anderson's, Ltd.  
Toronto—Robert Simpson Co., Ltd.  
Vancouver—David Spencer, Ltd.  
Victoria—Mallek's, Ltd.  
Winnipeg—The T. Eaton Co., Ltd.  
Woodstock—John White Co., Ltd.

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in your shopping radius is listed here, tell Vogue what model you want and we will  
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Enclose a stamped, self-addressed envelope. Vogue, 420 Lexington Avenue, N. Y. C.

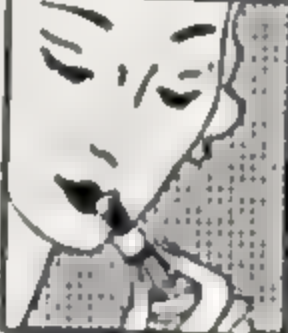
YOUR OWN  
*lovely coloring*  
COMES TO LIFE



How exquisitely logical and thorough-  
ly French is this modern idea about  
lipsticks: To blend artifice with Nature,  
by bringing out and vivaciously ac-  
centing your own hidden coloring.

Trulip does just that. It forms a thin,  
transparent film — giving as many  
varied effects as there are delicate  
differences in tone between one  
woman's lips and another's. One  
application lasts all day.

Four shades: Light, Medium, the new,  
vivid Gringo Red, and Raspberry (pre-  
ferred by many brunettes), at \$1.00.  
Ask for Trulip at the better shops. If it  
is not yet available, write to DALARA,  
INC., 521 Fifth Avenue, New York.



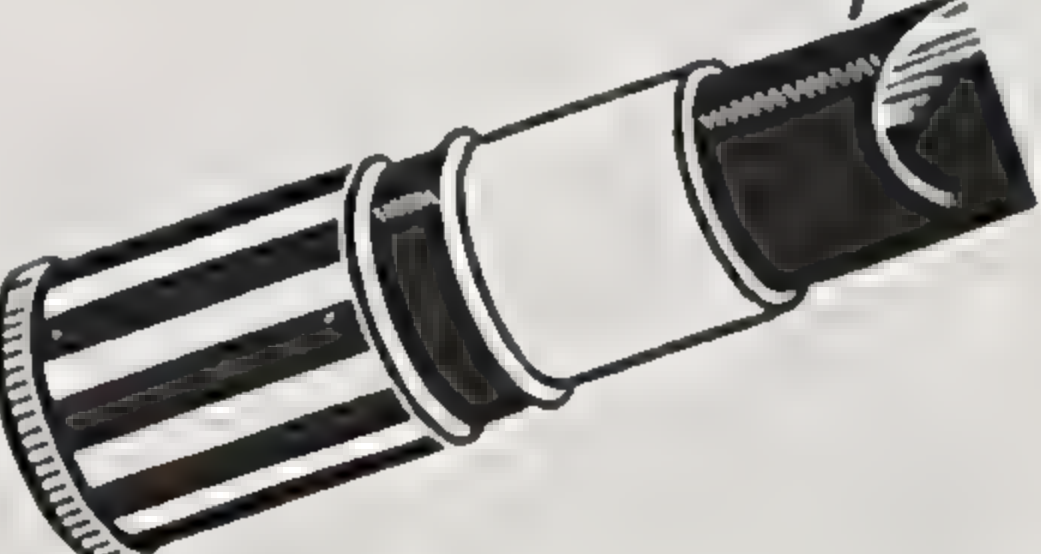
Put it on as  
you would any  
other lipstick.

Wait three or  
four minutes  
(no longer).



With a clean-  
ing tissue, re-  
move all that  
will rub off.

*trulip*  
THE transparent LIPSTICK





## Introducing ROLLETTE The New ROLL-TOP CIGARETTE BOX

New—Rollettes are the smartest cigarette boxes you can find—different—high color tops simply roll away and disappear—see them



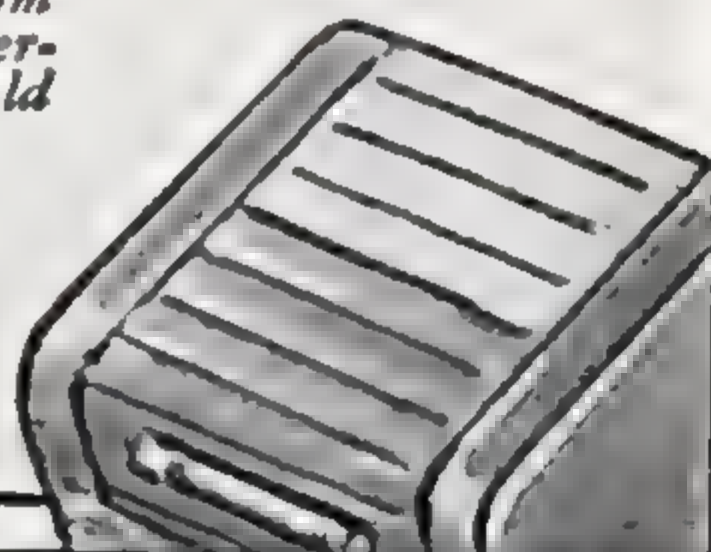
Here are a few of the stores  
where you can now  
find Rollettes

Wanamaker's	Lord & Taylor
Saks Fifth Avenue	Stern Brothers
Bloomingdale's	New York
Marshall Field	Carson Pirie Scott
Mandel Brothers	Chas. A. Stevens
C. D. Peacock	Chicago
Wanamaker's	Gimbel's
Strawbridge & Clothier	Philadelphia
Joseph Horne	Kaufman's
McCreery's	Gimbel's
Rosenbaum Company	Pittsburgh
Higbee Company	William Taylor
May Company	Halle Brothers
H. & S. Pogue	Cleveland
Shillito's	Mabley & Carew
Hudson's	Cincinnati
Tuttle & Clark	Crowley-Milner's
Dayton Company	Ernest Kern
Young-Quinlan	Detroit
Emporium	L. S. Donaldson's
Field-Schlick	Minneapolis
Famous-Barr	The Golden Rule
Scruggs-Vandervoort-Barney	St. Paul
Bullock's	Stix-Baer & Fuller
Robinson's	St. Louis
Emporium	May Company
City of Paris	Los Angeles
San Francisco	

Rollettes are sold by better  
stores everywhere

Models from  
\$1 to \$15. Ster-  
ling and gold  
to \$100

"Precision  
made"



**SHANKLIN**  
Springfield, Ill., U.S.A.

## SOCIETY

### BIRTHS

#### NEW YORK

**Hall**—In October, in Plattsburg, New York, to Mr. and Mrs. William Webster Hall, junior (Lucy C. Street), a daughter.

**Knott**—On September 19, to Mr. and Mrs. James Knott (Lillias M. Kent), of Jericho, Long Island, a daughter.

**Ryan**—On October 5, to Mr. and Mrs. Quincy G. Ryan (Barbara S. Baxter), of Short Hills, New Jersey, a daughter, Ann Gay Ryan.

**Tyler**—On September 24, to Mr. and Mrs. Nathaniel Tyler, junior (Janet B. Lord), of Short Hills, New Jersey, a son, Meriwether Lewis Clark Tyler.

**Walker**—On August 29, to Mr. and Mrs. Kenneth S. Walker (Alida Douglas Robinson), of West Orange, New Jersey, a daughter.

**Waring**—On October 1, to Mr. and Mrs. Mowton Le Compe Waring (Sarah March Chase), of Ardsley-on-Hudson, New York, a son, Mowton Le Compe Waring, junior.

**Weicker**—On September 24, to Mr. and Mrs. Lowell P. Weicker (Mary H. Bickford), of Port Washington, Long Island, a son.

**Wise**—On October 1, to Mr. and Mrs. John Sergeant Wise (Elizabeth R. Thompson), a son.

#### CHICAGO

**Van Liew**—On September 4, to Mr. and Mrs. Harry Richards Van Liew (Barbara Reynolds Ferris), a son, Alfred Buttler Van Liew, second.

#### COLUMBUS

**Stewart**—On September 4, to Mr. and Mrs. Robert Stewart (Margaret Lupfer), a son, Robert Lupfer Stewart.

#### DENVER

**Bardwell**—On September 23, to Mr. and Mrs. Rodney Bardwell, junior (Elizabeth Harmon), a daughter.

#### ELIZABETH

**Buchanan**—On September 12, to Mr. and Mrs. Percy Heilner Buchanan (Ruth Townley), a son, Percy Heilner Buchanan, junior.

#### MEMPHIS

**Austin**—On September 10, to Mr. and Mrs. Albert Morris Austin (Elizabeth Johnston), a daughter.

**Coe**—On September 17, to Mr. and Mrs. Lawrence Coe (Frances Edgar), a daughter, Pamela.

**Russell**—In September, to Dr. Percy Russell and Mrs. Russell (Dora Butcher), a son, Percy Russell, junior.

**Smith**—In September, to Mr. and Mrs. Robert Day Smith (Margaret A. Laws), twin daughters.

#### TULSA

**Helmerich**—On August 14, to Mr. and Mrs. Walter Helmerich (Cadijah Colcord), a daughter, Cadijah Helmerich.

#### WINNIPEG, CANADA

**Bonnycastle**—On September 26, to Mr. and Mrs. Richard Bonnycastle (Mary Northwood), a son, Richard Humphrey Northwood Bonnycastle.

### ENGAGEMENTS

#### NEW YORK

**Delafeld-Bevans**—Miss Georgette Winthrop Delafeld, daughter of Mr. Edward H. Delafeld, of Noroton, Connecticut, to Mr. Lawrence Logan Bevans, son of Mr. and Mrs. David Peyton Bevans, of Darien, Connecticut.

**Fanoni-Postley**—Miss Elisa Fanoni, daughter of the late Comm. Dr. Antonio Fanoni and Mrs. Fanoni, to Mr. Brooke V. Postley, son of the late Sterling Postley and Mrs. Postley.

**Henry-Clark**—Miss Louise Frelinghuysen Henry, daughter of Mr. and Mrs. Ryder Henry, to Mr. F. Douglass Clark, son of the late Colonel Henry Schieffelin Clark and Mrs. Clark, of Harriman, New York.

**Kellogg-Meserve**—Miss Kathleen Kellogg, daughter of Mrs. Charles Snow Kellogg, to Mr. F. Leighton Meserve, son of Mr. and Mrs. Frederick H. Meserve.

**MacRae-Kissel**—Miss Alice Fordyce MacRae, daughter of Mrs. Homer F. Swift, of New York and Gloucester, Massachusetts, to Mr. Lester Kissel, of New York, son of Mr. and Mrs. Adolph Kissel, of Hartford, Wisconsin.

**McDonnell-Grace**—Miss Ann Chilton McDonnell, daughter of Mr. and Mrs. Edward Orrick McDonnell, of Mill Neck, Long Island, to Mr. Oliver Russell Grace, son of Mr. and Mrs. Morgan Hatton Grace, of "Lismore," Great Neck, Long Island.

### ENGAGEMENTS

**Reed-Greene**—Miss Louise Merriman Reed, daughter of Mr. and Mrs. William E. Reed, of New York and Blue Point, Long Island, to Mr. George S. Greene, third, son of Mr. and Mrs. George de Boketon Greene, of Mount Kisco, New York, and New York City.

**Taylor-Griffin**—Miss Gertrude Bowditch Taylor, daughter of the late Mr. and Mrs. C. Barron Taylor, to Mr. Charles Russell Griffin, son of the late Russell Agnew Griffin and Mrs. Griffin.

**Whitney-Potter**—Miss Mary C. Whitney, daughter of Mrs. Fisher Whitney and Mr. H. LeRoy Whitney, of New York and Mount Kisco, New York, to Mr. J. Earl Potter, son of Mr. and Mrs. Alonzo Potter, of New York and Westbury, Long Island.

#### COLUMBUS

**Johnson-Webster**—Miss Jane Johnson, daughter of Mr. George Tewksbury Johnson, to Mr. Russell Webster, of Cleveland, Ohio.

#### DENVER

**Gengenbach-Hicks**—Miss Margot Gengenbach daughter of Dr. Franklin Paul Gengenbach and Mrs. Gengenbach, to Mr. H. Allyn Hicks, junior.

#### KANSAS CITY

**Davidson-Coues**—Miss Mildred Claudine Davidson, daughter of Mr. and Mrs. Reginald Davidson, of Kansas City, Missouri, to Mr. William Pearce Coues, junior, son of Dr. William Pearce Coues and Mrs. Coues, of Brookline, Massachusetts.

#### PHILADELPHIA

**Dorrance-Wright**—Miss Charlotte K. Dorrance, daughter of the late Dr. John T. Dorrance and Mrs. Dorrance, of "Woodcrest," Radnor, Pennsylvania, to Mr. William Cox Wright, son of Mr. and Mrs. William Townsend Wright, of St. Davids, Pennsylvania.

**Russell-Wootton**—Miss Katharine Russell, daughter of Mr. Frank Henry Russell, of Chestnut Hill, Pennsylvania, to Mr. Edward Wright Wootton, son of Dr. Herbert Wright Wootton and Mrs. Wootton, of New York.

#### SAINT LOUIS

**Conway-O'Reilly**—Miss Mary Margaret Conway, daughter of the late Dr. William T. Conway and Mrs. Mary Harris Conway, to Mr. James Archer O'Reilly, junior, son of Dr. James Archer O'Reilly and Mrs. O'Reilly.

#### WASHINGTON, D. C.

**Grant-Emmons**—Miss Clara Frances Grant, daughter of Lieutenant-Colonel Ulysses S. Grant, third, and Mrs. Grant, of Fort Dupont, Delaware, to Mr. Frederick Earl Emmons, junior, son of Mr. and Mrs. Frederick Earl Emmons, of Los Angeles, California.

**Wright-Reid**—Miss Leslie Livermore Wright, daughter of the late Hamilton Wright and Mrs. Wright, to Group Captain George Ranald MacFarlane Reid, Air Attaché of the British Embassy in Washington, D. C., son of the late George MacFarlane Reid and Mrs. Reid, of Dunera, Prestwick, Ayrshire, Scotland.

### WEDDINGS

#### NEW YORK

**Balding-Goodwin**—On September 20, in the chantry of Saint Thomas's Church, New York, Mr. Ivor G. Balding, of Elkwood Park, Long Branch, New Jersey, son of Mr. and Mrs. Albert Charles Balding, of Wartonby Hall, Melton-Mowbray, Leicestershire, England, and Miss Frances Goodwin, daughter of Countess Adolphe J. von der Palen-Klar, of New York, and of the late Augustus Franklin Goodwin, of Hamilton, Massachusetts, and Aiken, South Carolina.

**Bramwell-Emmet**—On September 22, in Saint James, Long Island, Mr. Gerald Ames Bramwell, son of Mr. and Mrs. Gerald A. Bramwell, of New York and Saint James, and Miss Katharine Hone Emmet, daughter of Mr. and Mrs. Herman LeRoy Emmet, second, of New York and Saint James.

**Frissell-Bennett**—On September 27, at "Wildacre," Newport, Rhode Island, Dr. Lewis Fox Frissell, of New York, and Mrs. Thomas L. Bennett.

**Gibson-Boardman**—On October 6, in Christ Church, Rye, New York, Mr. Francis Farquhar Gibson, son of Mr. and Mrs. John J. Gibson, of Rye and Philadelphia, Pennsylvania, and Miss Phyllis Boardman, daughter of Mr. and Mrs. Philip W. Boardman, of Manursing Island, Rye, New York.  
(Continued on page 123)

## TATTOO YOUR LIPS



INSTEAD of coating your lips with paste, do as the South Sea enchantress does . . . stain them to luscious, tempting redness. Apply TATTOO . . . let it set . . . wipe it off. Nothing will remain on your lips but clear, transparent color. No pastiness to leave tell-tale marks. And, unlike ordinary indelible lipstick, TATTOO actually softens lips . . . keeps them soft . . . caressing . . . desirable . . . oh, so desirable!

More than one shade of TATTOO will become you. Try at least two for differing costume harmonies. Test all four shades on your skin at the Tattoo Color Selector found on all smart toilet goods counters. Here they are:

**CORAL** has an exciting orangish pink cast. Rather light. Ravishing on blondes and titian blondes.

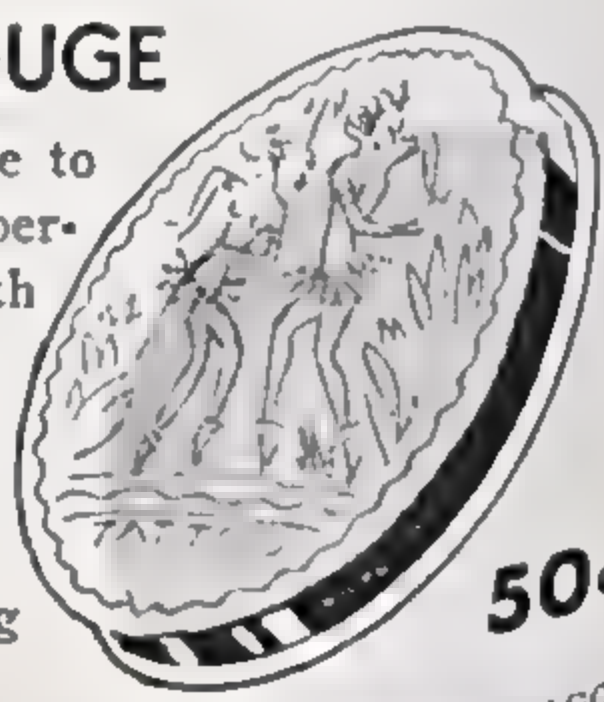
**EXOTIC** is a truly exotic, new shade, brilliant yet transparent. Somehow we just cannot find the right words to describe it, but you'll find it very effective.

**NATURAL** is a medium shade. A true, rich blood color that will be an asset to any brunette.

**PASTEL** is of the type that changes color when applied to the lips. It gives an unusually transparent richness and a depth of warm color that is truly amazing.

### TATTOO ROUGE

Apply Tattoo Rouge to make your cheeks perfectly harmonious with your lips. Tattoo Rouge shades exactly match the lip colors. There are four really stunning shades.



**TATTOO**  
TATTOO, CHICAGO  
Reg. U. S. Pat. Off.



# SOCIETY

(CONTINUED FROM PAGE 122)

## WEDDINGS

**Gillette-Redfield**—On September 25, Mr. Curtenius Gillette, junior, son of Dr. Curtenius Gillette, of New York and Pine Hill, New York, and Mrs. Tannya Balkoff Redfield, daughter of Mr. Peter Serge Balkoff.

**Harjes-Blake**—On September 19, in the Church of the Heavenly Rest, Mr. Henry Herman Harjes, son of the late Colonel Henry Herman Harjes and Mrs. Harjes, of Paris, France, and Miss Joan Blake, daughter of Dr. Joseph A. Blake, of Agua Caliente Ranch, Tucson, Arizona.

**Manuel-Meyer**—On September 22, in All Souls' Episcopal Church, Great Neck, Long Island, Mr. David B. Manuel, son of Mr. and Mrs. John S. Manuel, of Cleveland, Ohio, and Miss Anne Covert Meyer, daughter of Mr. and Mrs. George C. Meyer, of Great Neck.

**Norwood-Mixsell**—On October 2, Mr. Carlisle Norwood, fourth, son of Mr. and Mrs. Carlisle Norwood, third, of New York and San Francisco, California, and Miss Mary Bolleau Mixsell, daughter of Dr. Harold Buckman Mixsell and Mrs. Mixsell, of New York and "The Rocks," Darien, Connecticut.

## BOSTON

**Morris-Gibson**—On October 6, in the Church of the Redeemer, Chestnut Hill, Massachusetts, Mr. Edward Watts Morris, son of the late Dr. Lewis Coleman Morris and Mrs. Morris, and Miss Ruth Gibson, daughter of Mrs. Kirkland H. Gibson, of Boston, Massachusetts.

## COLUMBUS

**Bigelow-Tileston**—On September 18, Mr. Edmund Bigelow, son of Dr. Leslie Bigelow and Mrs. Bigelow, and Miss Nancy Tileston, daughter of Mr. and Mrs. Watson Butler.

**Cowley-McCampbell**—On September 7, in New York, Mr. W. H. Cowley and Miss Jean McCampbell, daughter of Dr. Edward McCampbell and Mrs. McCampbell.

## WEDDINGS

### DENVER

**Fuller-Walker**—On September 29, Mr. Pierpont Fuller and Miss Frances Walker, daughter of Mrs. Barbara Fisher Walker.

### MEMPHIS

**Edwards-Stratton**—On September 24, Mr. Benjamin A. Edwards and Miss Katherine Stratton, daughter of Mr. Leslie M. Stratton.

### PHILADELPHIA

**Munson-Lusk**—On September 29, in Saint Stephen's Church, Ridgefield, Connecticut, Mr. Nicholas Van Vranken Franchot Munson, son of the late Lieutenant-Colonel Edgar Munson and Mrs. Munson, of "Wyno Farm," Muncy, Pennsylvania, and Miss Helen M. Lusk, daughter of the Reverend William B. Lusk, Rector of Saint Stephen's Church, and Mrs. Lusk.

### WATERTOWN

**Goodrich-Price**—On September 17, in Waterbury, Connecticut, Mr. Charles Chauncey Goodrich, son of Dr. Charles Augustus Goodrich and Mrs. Goodrich, of Hartford, Connecticut, and Miss Betty Price, daughter of Mr. and Mrs. William Benham Price.

### WINNIPEG, CANADA

**Lightcap-Burrows**—On September 8, in Saint Stephen's Broadway United Church, Mr. Jack Sheridan Lightcap, son of Mr. and Mrs. O. F. Lightcap, and Miss Kathleen Burrows, daughter of the late Lieutenant-Governor Theodore Arthur Burrows and Mrs. Burrows.

**Vanderlake-Ryan**—On September 29, Mr. Igor Anthony Vanderlake, of Calgary, Alberta, son of Mr. and Mrs. Clement Anthony Vanderlake, of Montreal, Quebec, and Miss Kathleen Ruth-erford Ryan, daughter of Mr. J. Ryan, junior, of Winnipeg.

**Wright-Campbell**—On September 29, Dr. Edward Nicol Wright, of Toronto, Ontario, son of Mr. and Mrs. Alfred Wright, and Miss Elizabeth Gertrude Campbell, daughter of the late Hon. Colln H. Campbell, K. C., and Mrs. Campbell, of Winnipeg.

## ARNOLD ANNOUNCES A FULL-BROGUED



The new Arnold Ghillie is a beautiful sport shoe of rich dark-brown calfskin, brogued in the classic thistle pattern. Notice that the typically English heel is just the right height for really active walking and not too low to be graceful. You will like the snug comfort of this Arnold Authentic, too, with its Glove Grip construction that supports your arch and fits so trimly under the instep and around the heel. Like most Arnold Authentics it is priced at \$10.50.

M. N. ARNOLD SHOE CO  
South Weymouth, Mass.



ARNOLD  
*authentics*

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Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C. O. D. delivery. When ordering please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

## PRICES OF VOGUE PATTERNS

330 . . . . .	\$2.00	6824 . . . . .	.50
331 . . . . .	2.00	6830 . . . . .	.30
S-3755 . . . . .	1.00	6831 . . . . .	.30
S-3756 . . . . .	1.00	6832 . . . . .	.30
S-3757 . . . . .	1.00	6833 . . . . .	.60
S-3758 . . . . .	1.00	6834 . . . . .	.60
6835 . . . . .	.60		

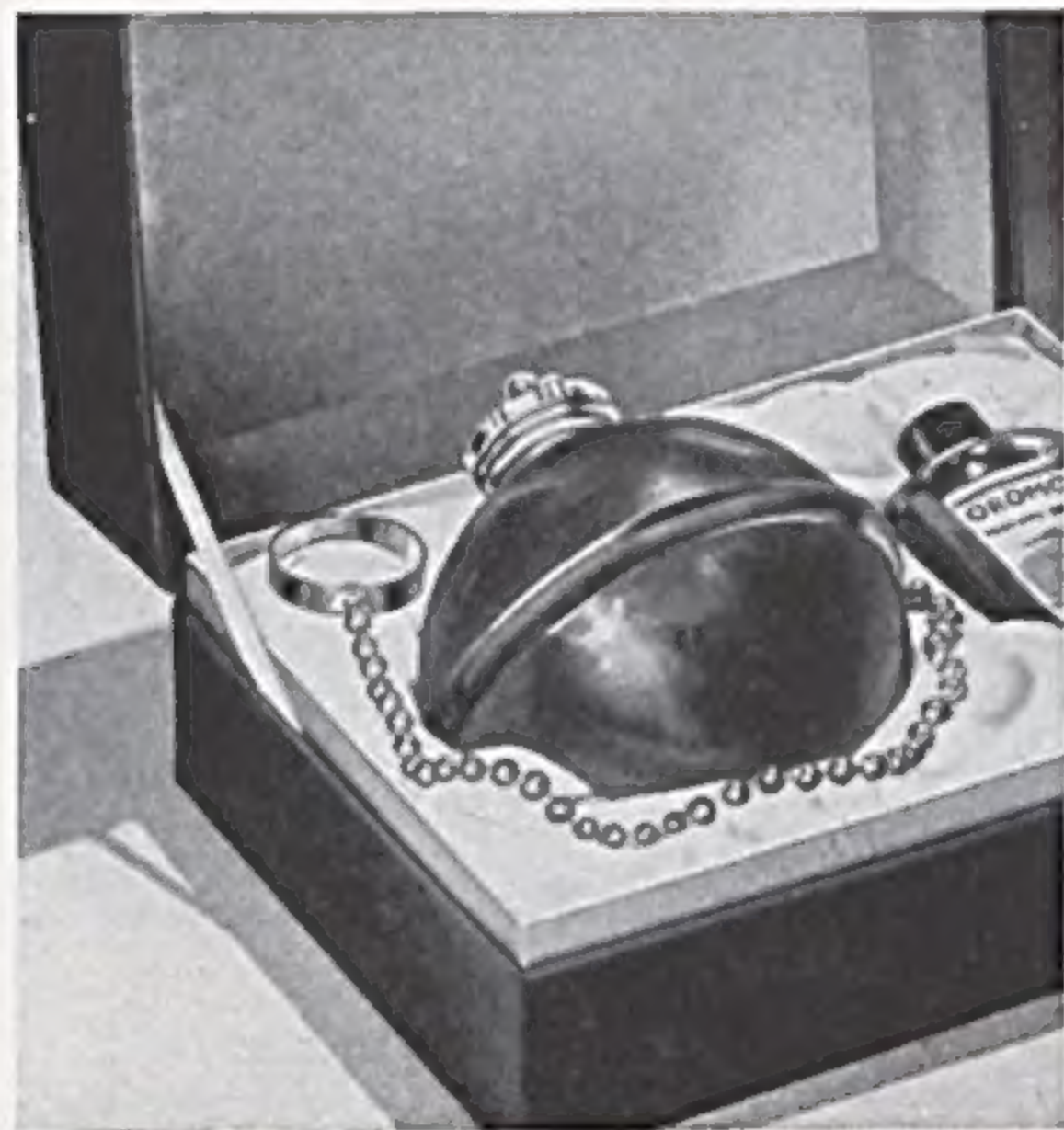
## "Swagger"



A major gift—at a minor price — this handsome Swagger set. Featuring the famed Swagger lipstick that has swung into such high favor because of its ravishing color, faithful indelibility and honey-smooth texture . . . Along with this, the compact — a perfect complement — in its graceful, sleek case . . . Choice of matched colors — ivory and gold, black and gold, champagne and brown . . . No more presentable token of your esteem — for another — or for yourself . . . At all better shops, \$2.50 and \$3.00.

MARLY





## OROMO PERFUME BALL

with choice of  
"Bath of Gardenias"  
or  
"Bath of Pine"

Sponsored by  
**ELÈNE OF VIENNA**

OROMO... a large silvery ball glistening in chromium plate... with handsome ring and chain... for luxurious baths or invigorating showers... or hang OROMO up to make a whole room fragrant.

Complete in smart gift box with ball and chain... and flacon

at Department stores  
and other good shops.

**\$2.95**

Sumptuous DeLuxe OROMO  
in gold plate . . . . . \$5.00

[ If you cannot find OROMO at your shop, send \$3.00 (\$5.00 for the DeLuxe) to Dentor, Inc., 565 Fifth Avenue, New York, and it will be sent to you promptly. ]



## DRESSED FOR THE SPORT

(CONTINUED FROM PAGE 118)

But in Alaska, besides the trials of travelling on foot, there was the disheartening rain. Nevertheless, this was a great adventure, a thrilling adventure, the kind that makes one wish to return and do it again, with all the thrills and joys and disappointments, and the hardships that make any sport worth while.

Farther North—hundreds of miles farther North, through the Bering Sea, out of the fogs of the Bering Strait, and on into the Arctic Ocean—there, on the Arctic ice-pack, are the *Alice in Wonderland* walrus and the huge white polar bear. These, too, were destined to fill a case in the Field Museum. The danger and difficulties encountered in reaching these quarries were, needless to say, all part of this strange and never-to-be-forgotten adventure. Here, as well, the matter of outfit was exceedingly important.

A white shooting-jacket is the best colour to wear for quail shooting on a preserve when in company of more than two guns, and white is also the best colour to wear when hunting in the Arctic. But the reason for doing so in each of these cases is diametrically opposite. In the upland fields, the deep sedge, and the shadowy woods of

the South, white makes you conspicuous and protects you from an excited and perhaps not too careful gun. In the Arctic, after wily game, white makes you resemble just one more cake of drifting ice.

You will want a white moleskin parka with a white hood to envelop your head, white trousers, and a pair of Eskimo mukluks on your feet and legs. These last can be purchased in Nome. Mukluks not only keep your toes from freezing, but help you to get a grip on the ice. As for all the underwear, the heavy socks, the sweat shirt, the sweaters, and the chamois under-trousers that go underneath the white outer covering—the list is too long to enumerate in such a brief sketch.

To conclude: when outfitting for any of these man's sports, take a man along to the sporting-goods shop to advise you, for he will always know best. Remember that your outward appearance is not as important to consider as boots that are not too small to wear over several pairs of socks, trousers not too well fitted, and jackets not too narrow across the shoulders. Don't try to be original in your costume. It may cost you your success.

COURTNEY BORDEN

## CHICKEN RECIPES FOR THE HOSTESS

(CONTINUED FROM PAGE 120)

tablespoonfuls of butter into a saucepan. When the butter is hot, put in the breasts of the chicken, flesh side down, and cook quickly. Remove them, but do not let the butter get brown; mix in two tablespoonfuls of flour; add one pint of water or stock, one level teaspoonful of salt, two bay-leaves, and one tablespoonful of grated onion. When the mixture has come to a boil, add the chicken, putting the rough pieces, like the rack and the back in the bottom, then the dark meat, and the white pieces on top, flesh side down. Cover the saucepan and simmer gently for one hour. When tender, take out the chicken. Remove the fat from the surface of the sauce, take from the fire, add the yolk of one egg beaten with four tablespoonfuls of cream, and strain this over the chicken. Dust with chopped parsley or finely chopped celery. Garnish the dish with tiny milk biscuits and serve currant jelly with each portion.

### CHICKEN LIVER SCRAMBLE

Use one cupful of chopped cooked chicken livers and six well-beaten eggs. Put two heaping tablespoonfuls of butter into a frying-pan and scramble in the usual manner.

### CHICKEN PIE WITH GREEN PEPPERS

Cut up two young chickens. Place over the fire with enough hot water to cover them and cook until tender. Then, add three chopped green peppers and one cupful of mushrooms. Boil a few minutes and thicken with a little flour.

Line the sides of a four- to six-quart pan with a rich baking-powder biscuit

dough, about one-fourth inch thick. Pour in the chicken, season with salt, pepper, and butter, and cover with a thick crust which has a hole in the centre about the size of a teacup. Bake one hour in a moderate oven.

### SUPRÊME OF CHICKEN

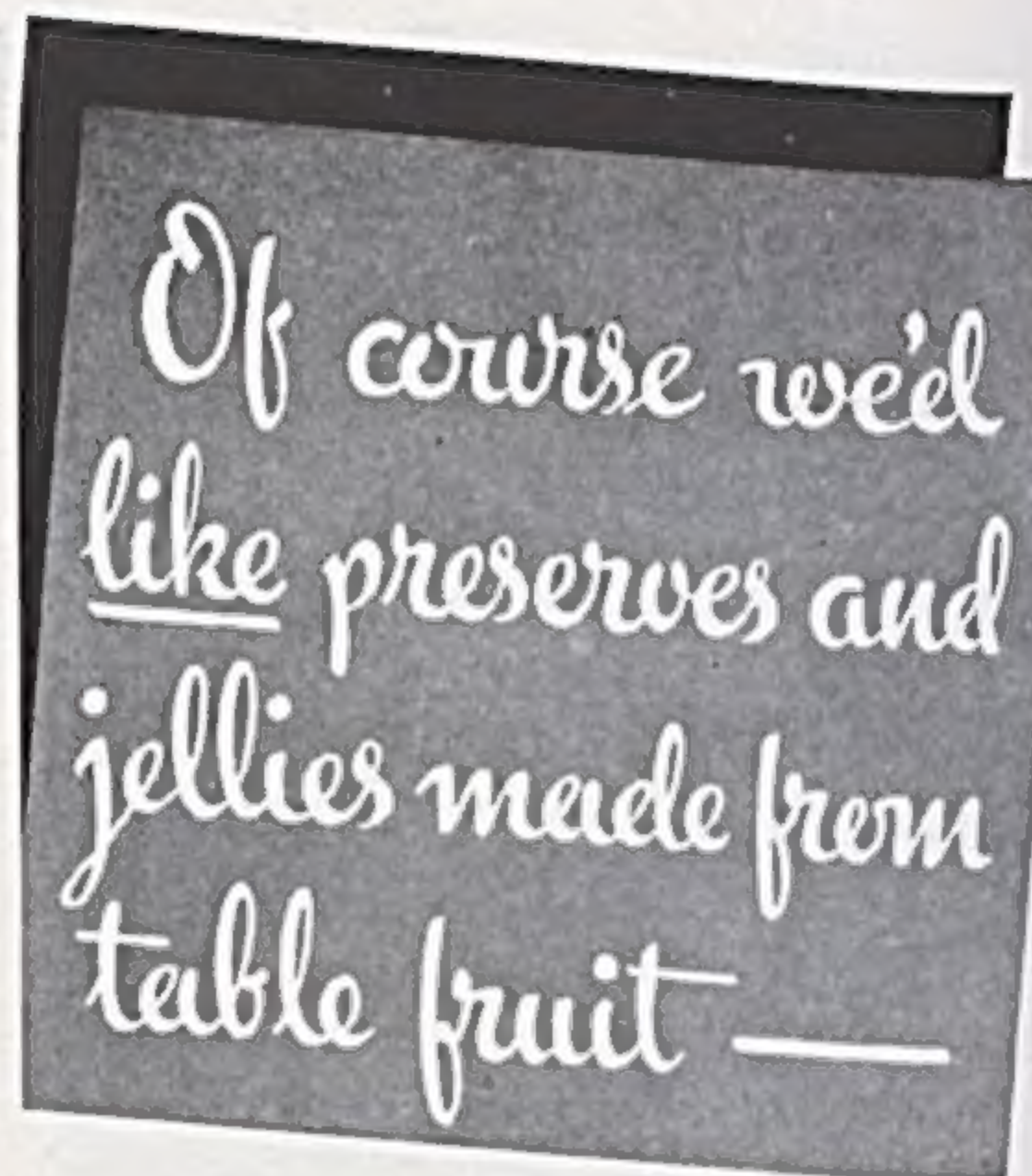
Chop the breast and second joints of an uncooked chicken very fine. Beat four eggs separately, adding one at a time to the chicken and stirring until the mixture is smooth. Add one and one-third cupfuls of thick cream and season with salt and pepper. Turn into buttered moulds and bake in a pan, surrounded by hot water. Place buttered paper over the moulds and bake twenty minutes.

### ITALIAN CHICKEN

Cook a small chicken, shred the meat into thin, sliver-like pieces. Cook one-half pound of vermicelli, and drain. Spread upon a platter and cover the vermicelli with highly seasoned tomato sauce. Lay the shredded chicken upon it. Have ready four sticks of celery and one Bermuda onion, cut fine, which have been seasoned with salt, pepper, and a dash of ginger, and cook until brown in a little butter. Spread over the chicken and place the dish in the oven to make it very hot. (Moisten with a little broth, if needed.)

### STRAINED CHICKEN OKRA FRAPPÉ

Braise some chopped onions, celery, okra, and tomatoes in butter, then add chicken broth and let the mixture boil for one and one-half hours. Strain the contents into a stone jar and let it jelly. Serve cold.



... by HELEN THURSTON



I SUPPOSE every woman who has made her own preserves or jellies has dreamed of using, sometime during her life, the very finest table grade of

fruit. I don't mean ordinary, good fruit—but those great big, luscious prize-winners that you see at fairs—and in bon voyage baskets!

You wouldn't expect such choice fruit to be bought by the commercial packers who go out and bargain for fruit on the open market. But I've discovered one concern that does search out the finest table fruit.

The Tea Garden people are actually choosy about the orchards they buy from, and they select only the fresh, perfect fruits. Downy-cheeked peaches—sun-ripened apricots—the choicest strawberries—cherries—Concord grapes—and the juiciest currants.

When this fruit is perfectly ripe, it's picked and rushed to the Tea Garden kitchens, and made into the most delicious of preserves and jellies.

The fruit is simmered gently in small kettles so even the shape is kept. That's very important, for it keeps in these whole fruits the valuable healthful elements that are found very close to the skin. That's why they're as pure and wholesome as the fresh fruit itself, and such ideal sweets for children.

I know I'll never be satisfied with any other kind, so I've put aside a shelf in my pantry for Tea Garden products. Yellow-gold orange marmalade. Tart red currant jelly. Strawberry preserves with every berry whole. And a few jars of each of the sweet pickled fruits—whole peaches—and apricots—and delicious watermelon discs. And the grandest, brandy-flavored mincemeat!

And another item I surprise guests with is Tea Garden's tender Cocktail Cherries. And for Sunday night supper salad, Artichoke Hearts. And Tea Garden Cane and Maple Syrup to make waffles an extra hit.

But go to your grocer's and look at them. You may find most Tea Garden products are marked a little higher than other brands, but the few cents difference won't stop you. They're worth so much more!



Tea Garden Products Co., San Francisco





Discriminating people automatically accept some few names as standards of excellence. In gin, DIXIE BELLE enjoys the enviable favor of those whose taste is unquestioned. Flawless smoothness. Restrained but definite bouquet. Flavor that blends gracefully without overplaying its part. Such superior qualities are the result of surpassing

equipment and scientifically controlled distillation in America's Largest Distillery. DIXIE BELLE'S merit, not its moderate price, won overwhelming preference this first year of Repeal. Distilled and bottled by Continental Distilling Corporation, Philadelphia. Another Continental quality liquor is Rittenhouse Square 100 proof Straight Rye Whisky.

# *cocktail hour at the Waldorf*

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says Miss Evelyn Cameron Watts

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MISS WATTS' FEATHER CAPE IS MADE OF THE PLUMAGE OF THE TROPICAL "LOPHOPHORE" BIRD



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